ORGAN 117.

114

Allegretto

aus

Beethoven's Sinfonie

No. 7 in Adur

OP. 92

für

die Orgel übertragen

von

JULIUS BUCKEL.

Pr. 2 Mark.

Eigenthum des Verlegers.

LEIPZIG, J. RIETER-BIEDERMANN.

Ent.d Stat. Hall.

1877.

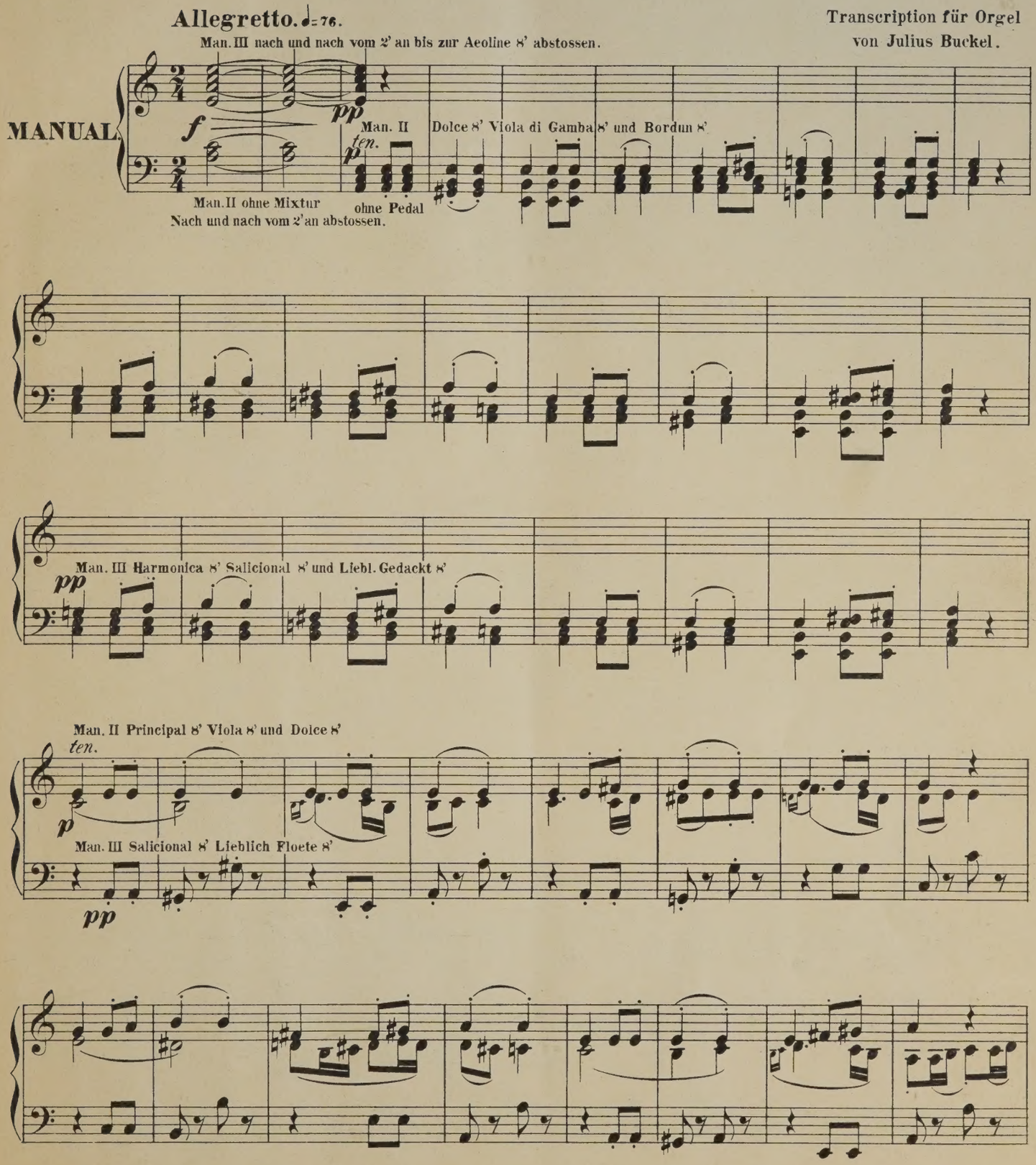
918.

Lith. Anst. v. C. G. Röder, Leipzig.

Allegretto aus der 7ten Sinfonie

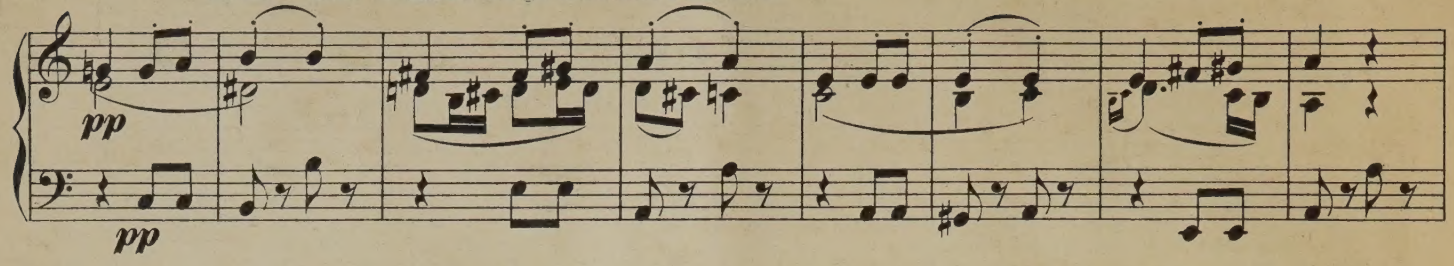
von

L. van Beethoven.

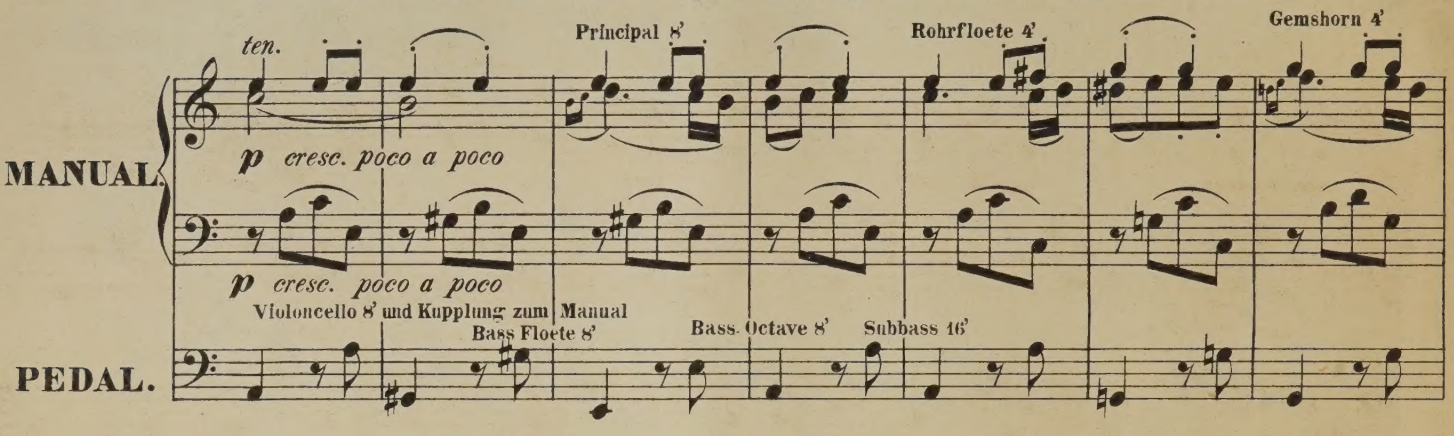


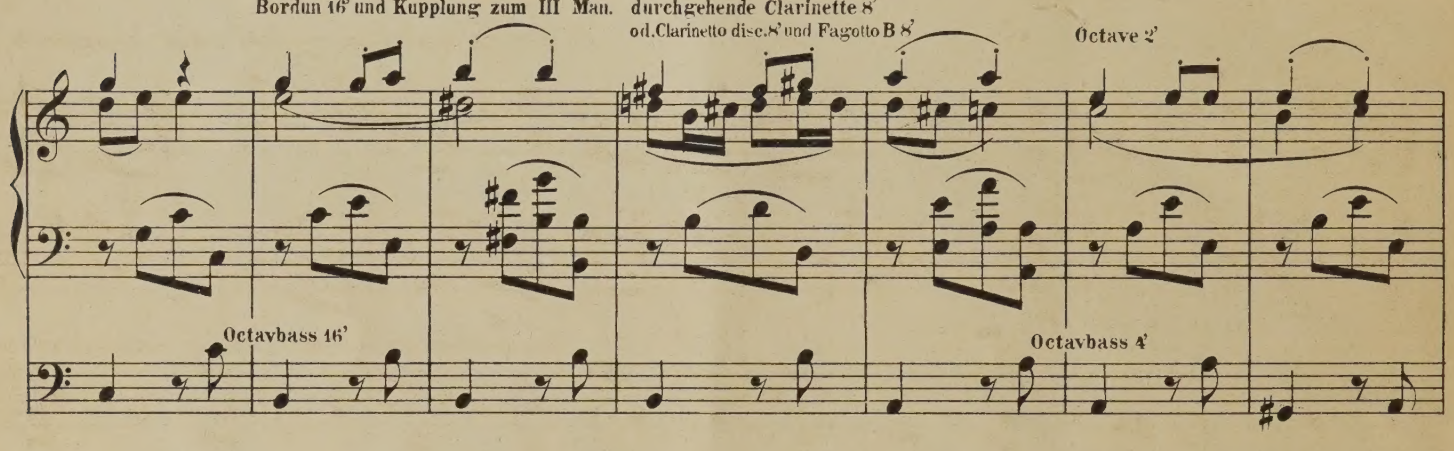
Stich und Druck der Röder'schen Officin in Leipzig.

Man. III Spitzfloete 4' Lieblichfloete 8' Salicional 8' Lieblich Gedackt 8' und
Aeoline 8' nebst Tremulant und geschlossenem Echokasten.



Man. II Bordun 8' Gambe 8' Dolce 8' Flauto traverso 4' und nach je 2 Tacten ziehen während der Achtelpause mit der linken Hand:



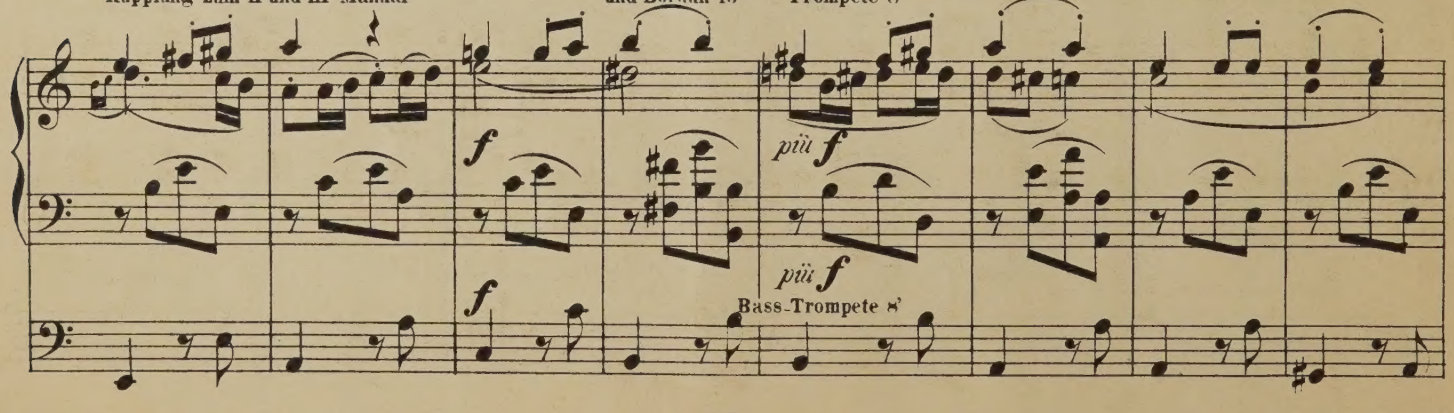


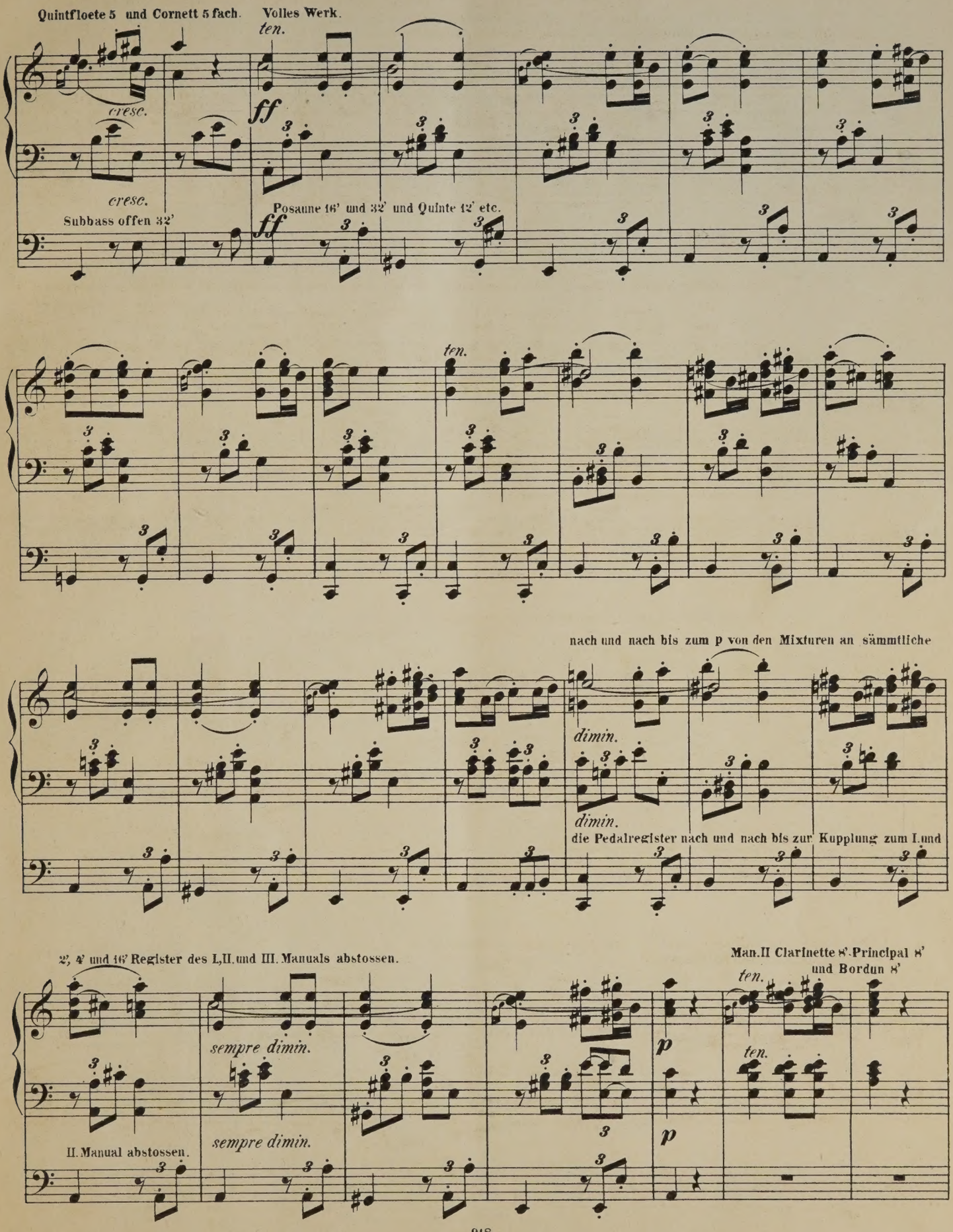
Man. I Alle Labialstimmen 8' und
Kupplung zum II und III Manual

Principal 16' Octave 4' Fugara 4'
und Bordun 16'

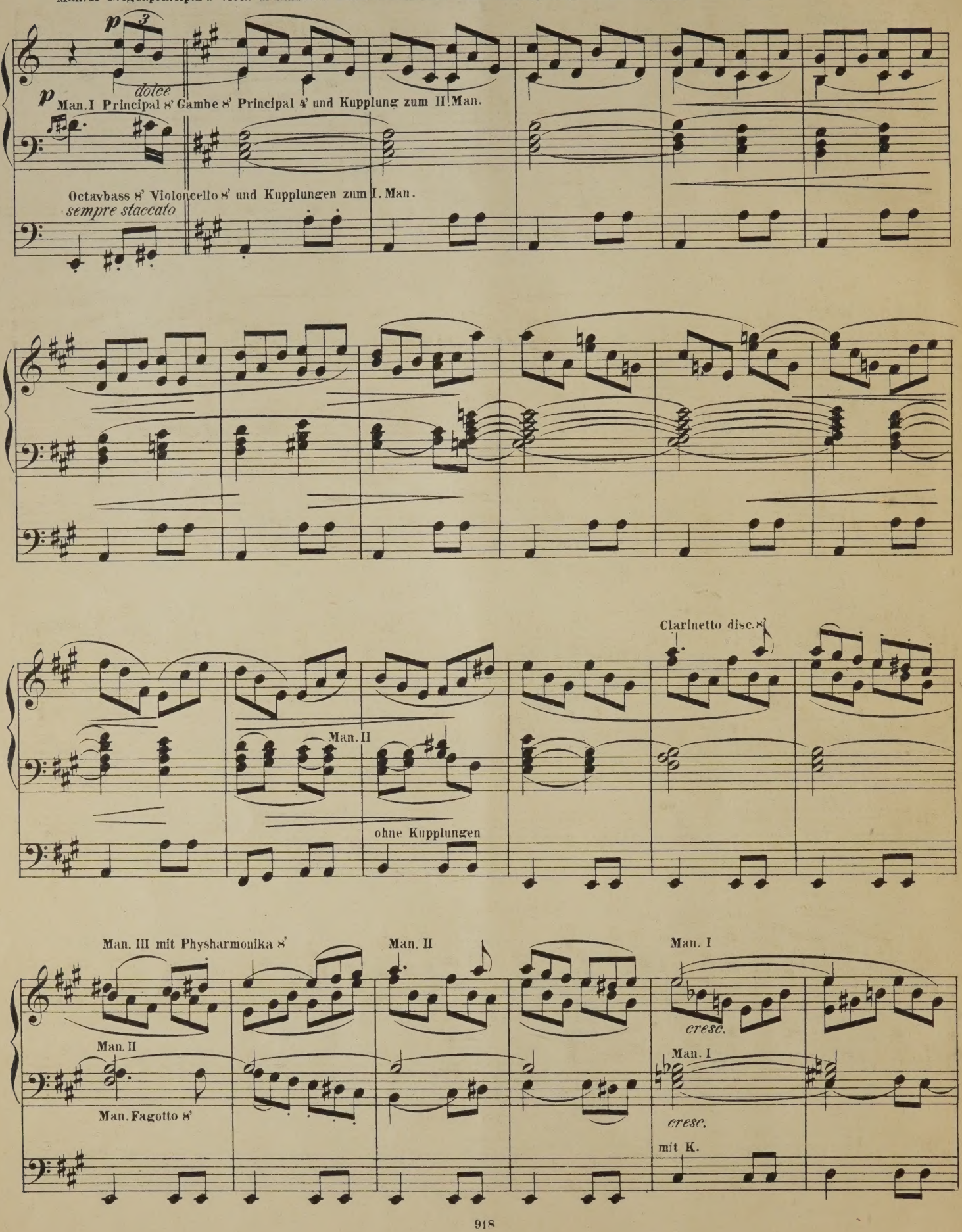
Trompete 8'

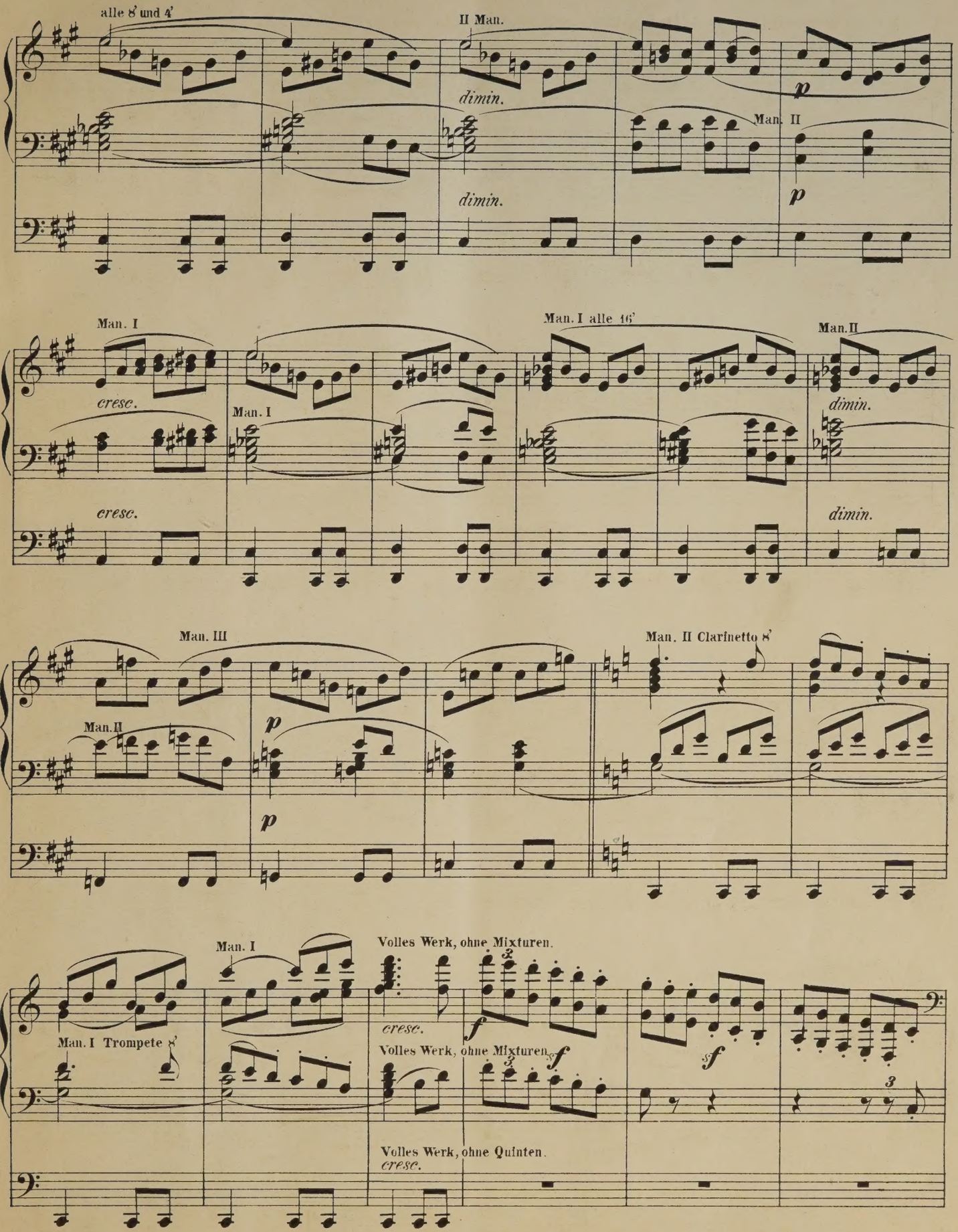
Waldfloete 2' und Bordun 32'

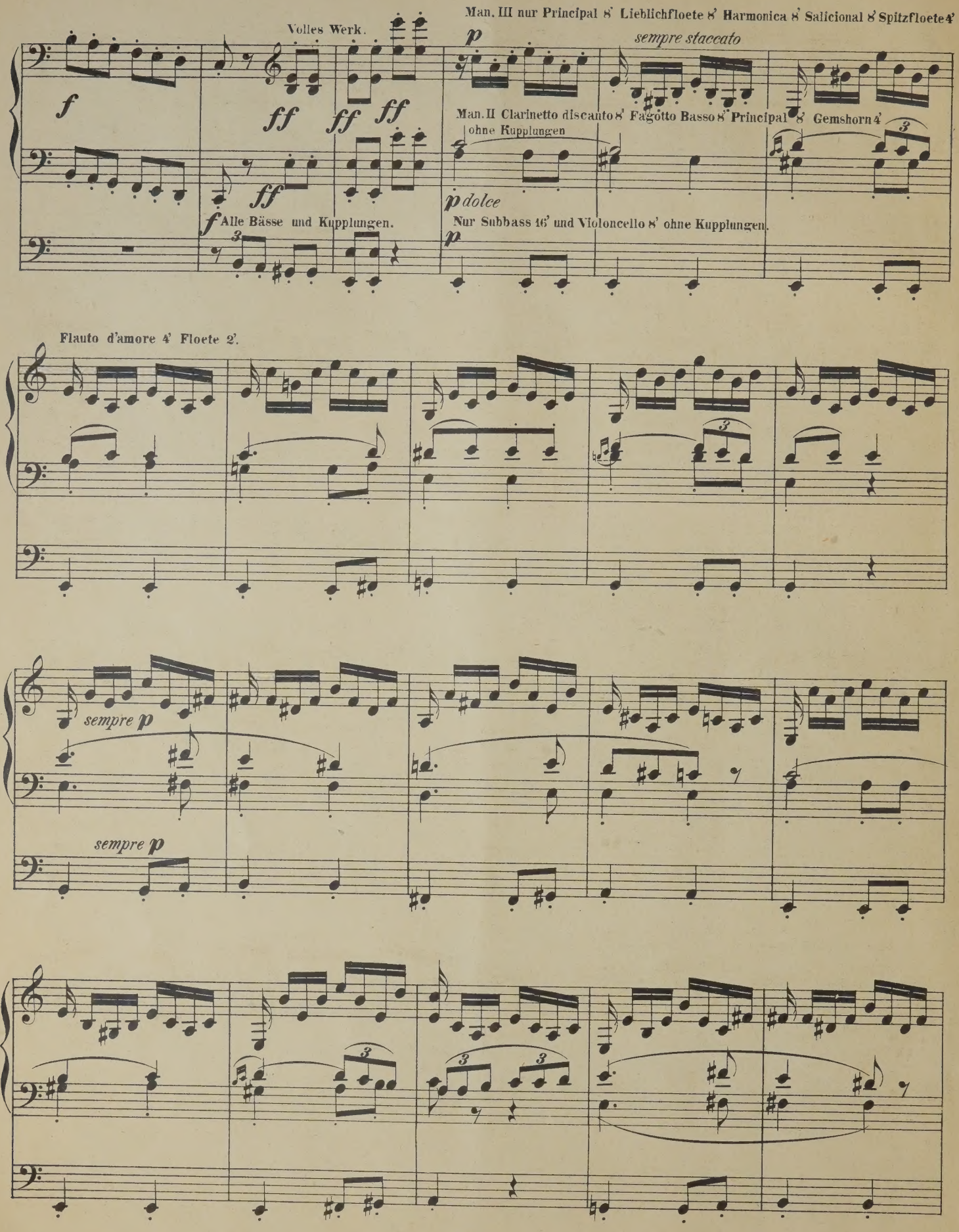


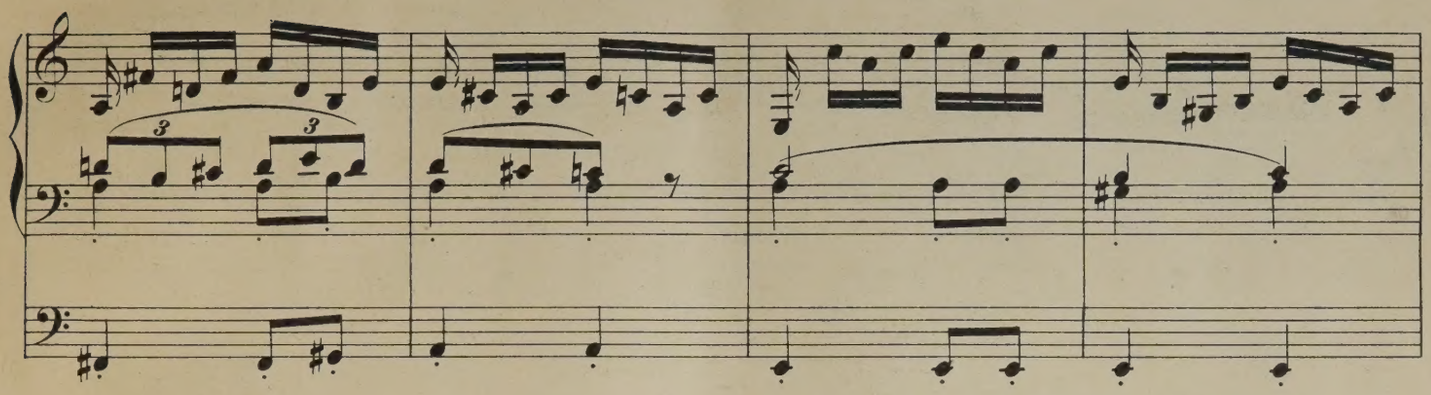

Quintfloete 5 und Cornett 5 fach.
Volles Werk.
ten.
cresc.
ff
cresc.
Subbass offen 32'
Posaune 16' und 32' und Quinte 12' etc.
ff
ten.
nach und nach bis zum p von den Mixturen an sämmtliche
dimin.
dimin.
die Pedalregister nach und nach bis zur Kupplung zum I. und
2', 4' und 16' Register des I, II. und III. Manuals abstossen.
Man. II Clarinette 8'. Principal 8'
und Bordun 8'
ten.
sempre dimin.
p
ten.
sempre dimin.
p
II. Manual abstossen.

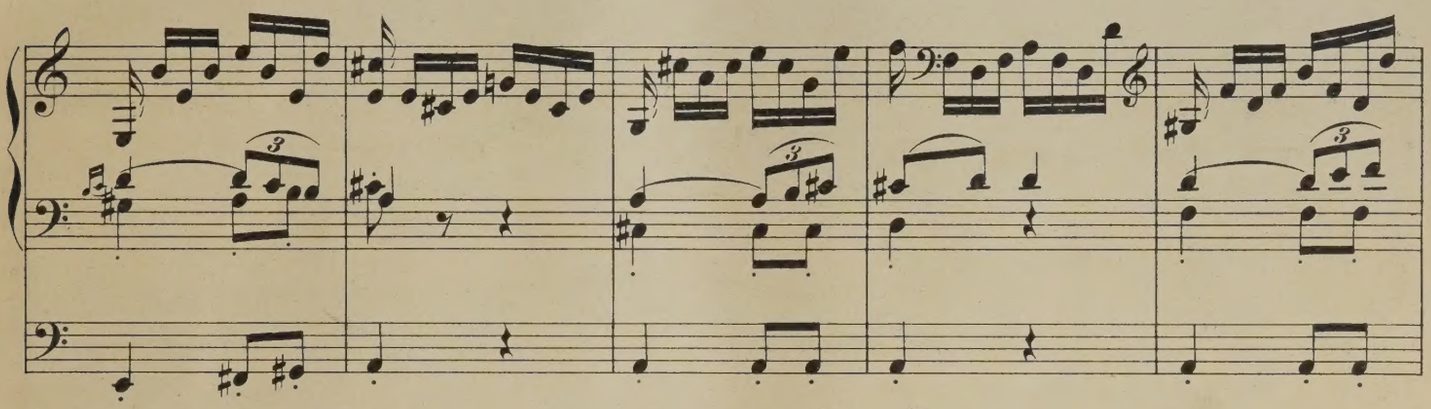
Man. II Geigenprincipal 8' Viola di Gamba 8' Dolce 8' Gemshorn 8' und Geigenprincipal 4' mit Kupplung zum III. Man.

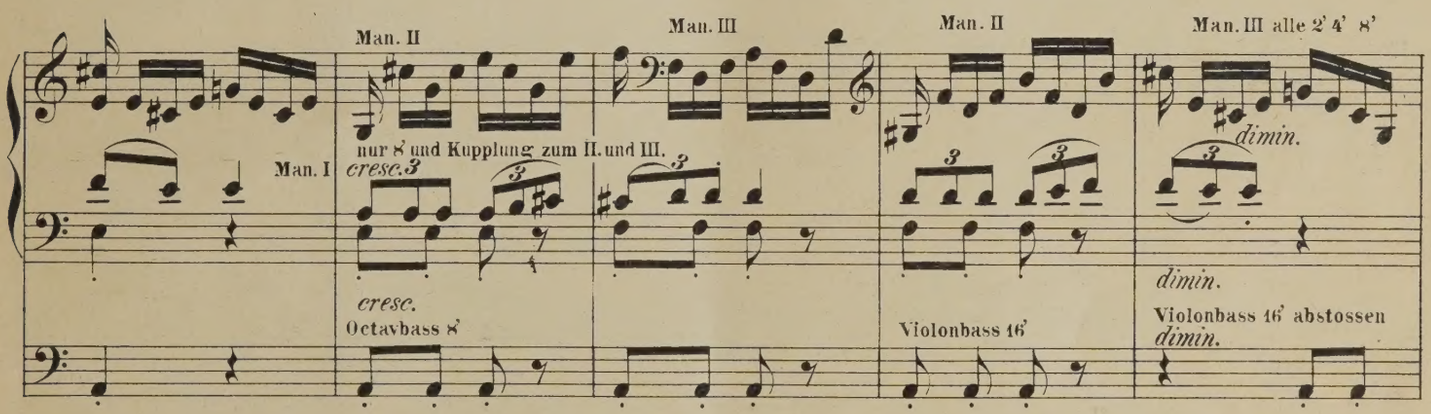


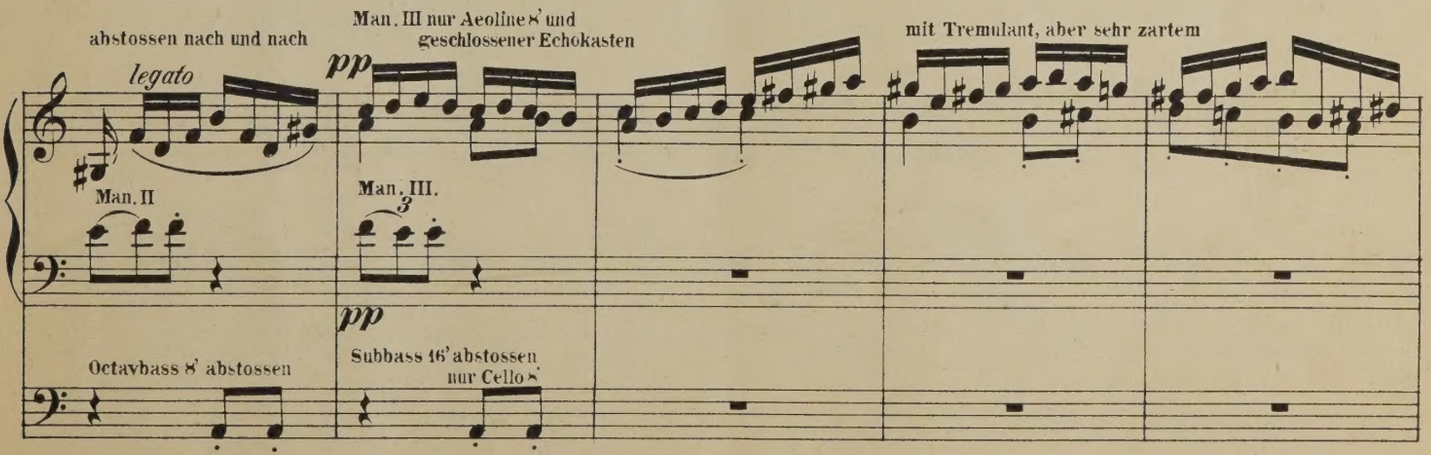

alle 8' und 4'
II Man.
dimin.
dimin.
p
Man. II
p
Man. I
cresc.
cresc.
Man. I
Man. I alle 16'
Man.II
dimin.
dimin.
Man. III
Man.II
p
p
Man. II Clarinetto 8'
Man. I
Man. I Trompete 8'
Volles Werk, ohne Mixturen.
cresc.
f
Volles Werk, ohne Mixturen.
sf
f
sf
Volles Werk, ohne Quinten.
cresc.

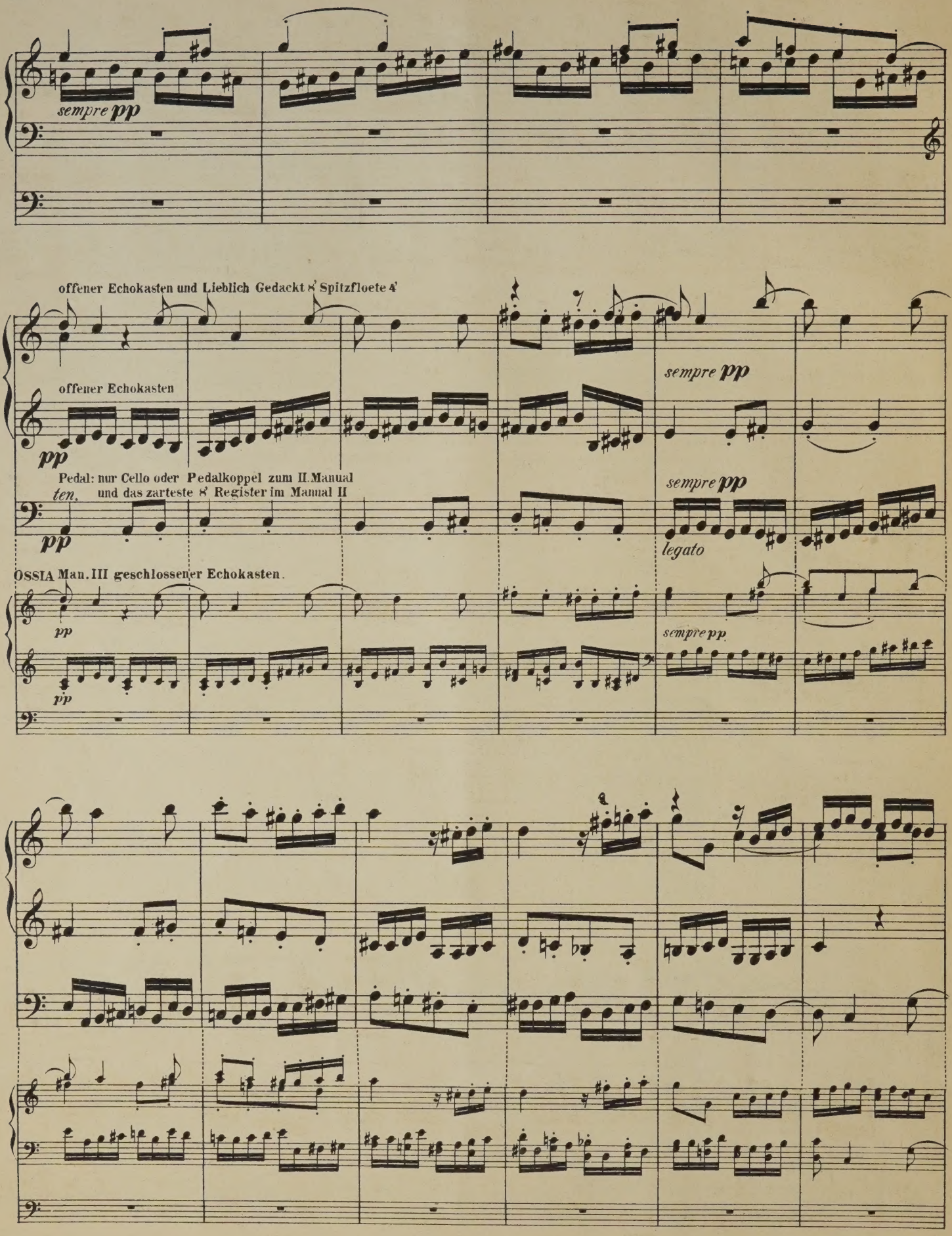

Volles Werk.
Man. III nur Principal 8' Lieblichfloete 8' Harmonica 8' Salicional 8' Spitzfloete 4'
sempre staccato
Man. II Clarinetto discanto 8' Fagotto Basso 8' Principal 8' Gemshorn 4'
ohne Kupplungen
Alle Bässe und Kupplungen.
Nur Subbass 16' und Violoncello 8' ohne Kupplungen.
Flauto d'amore 4' Floete 2'.
sempre p
sempre p

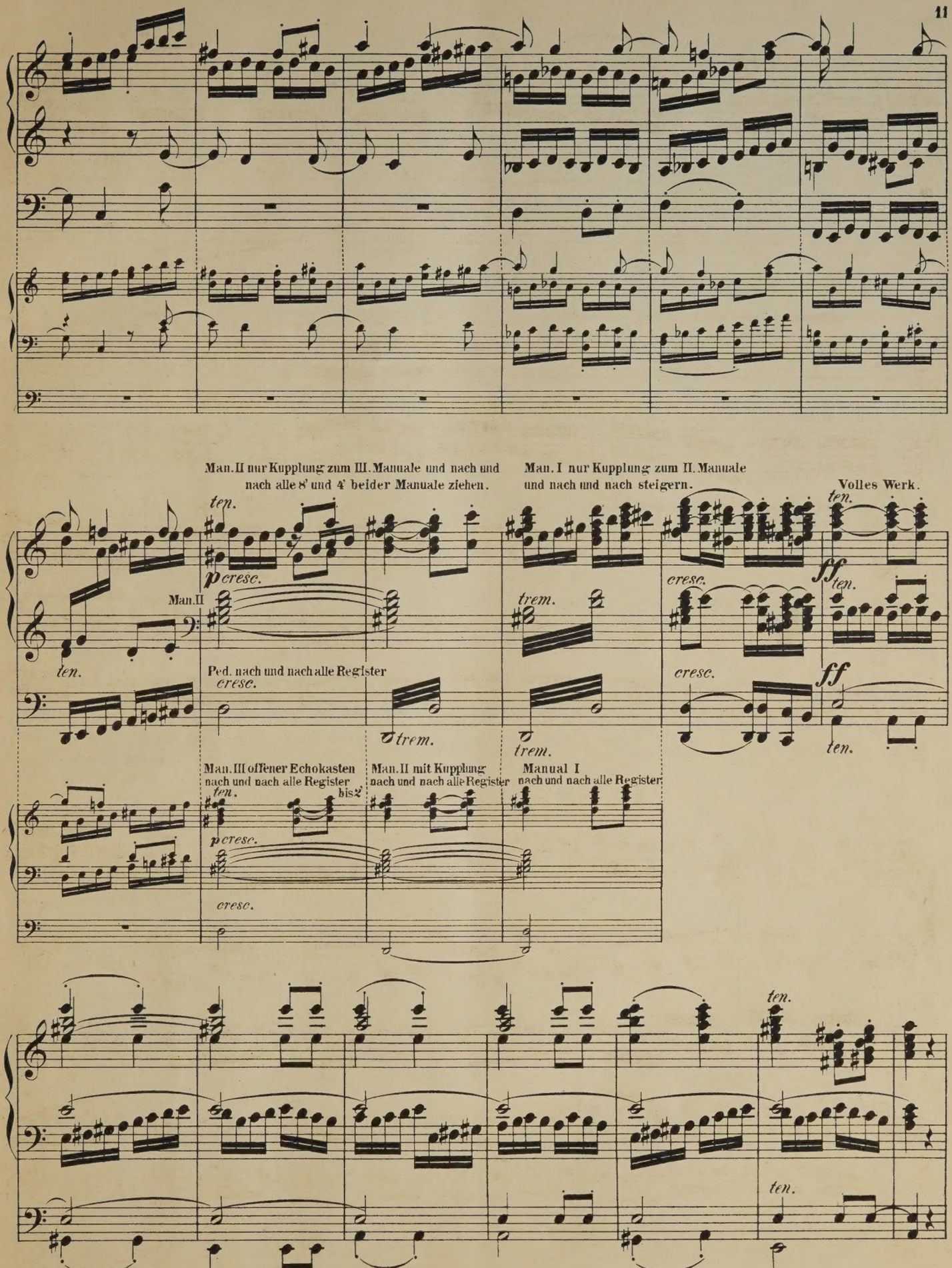


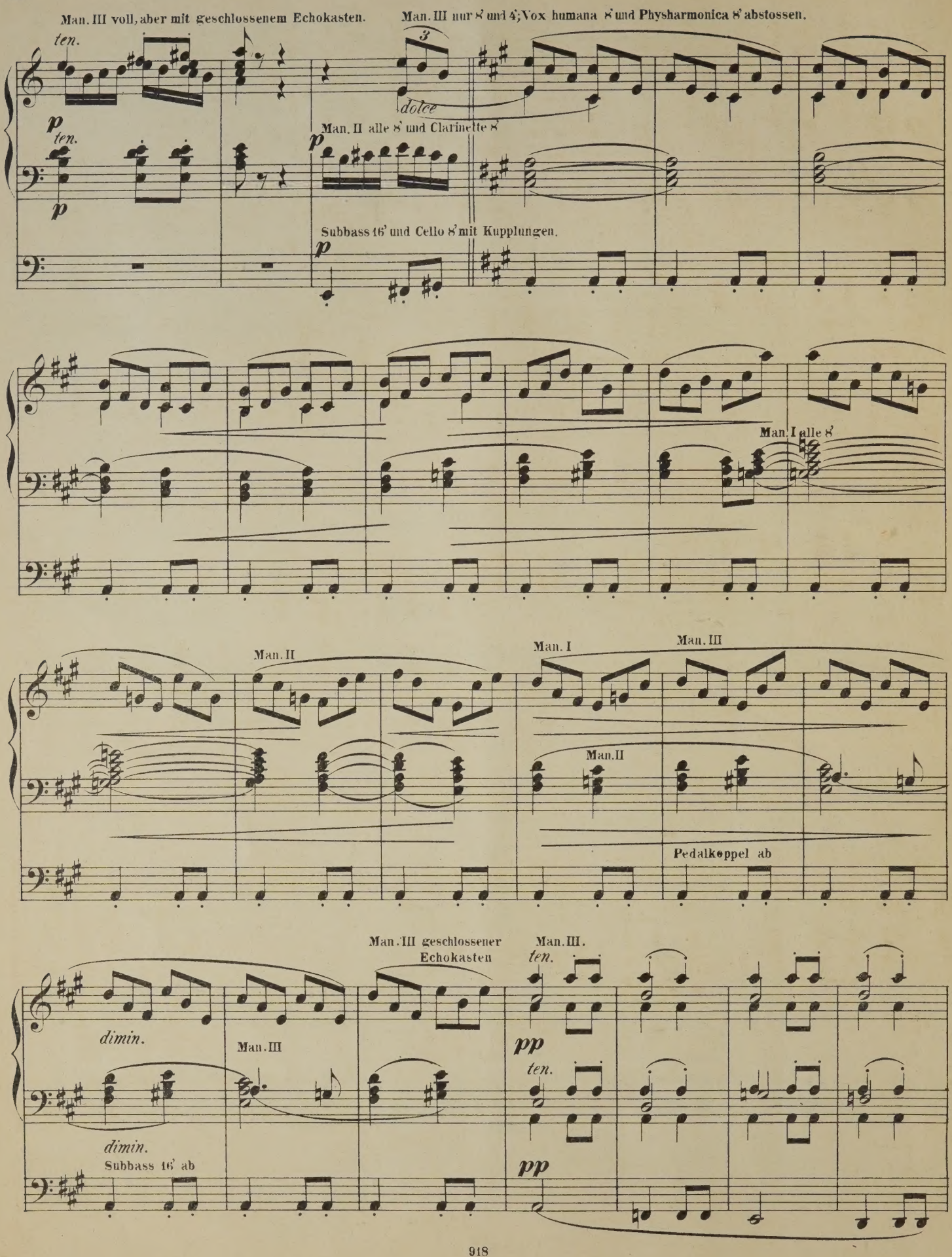


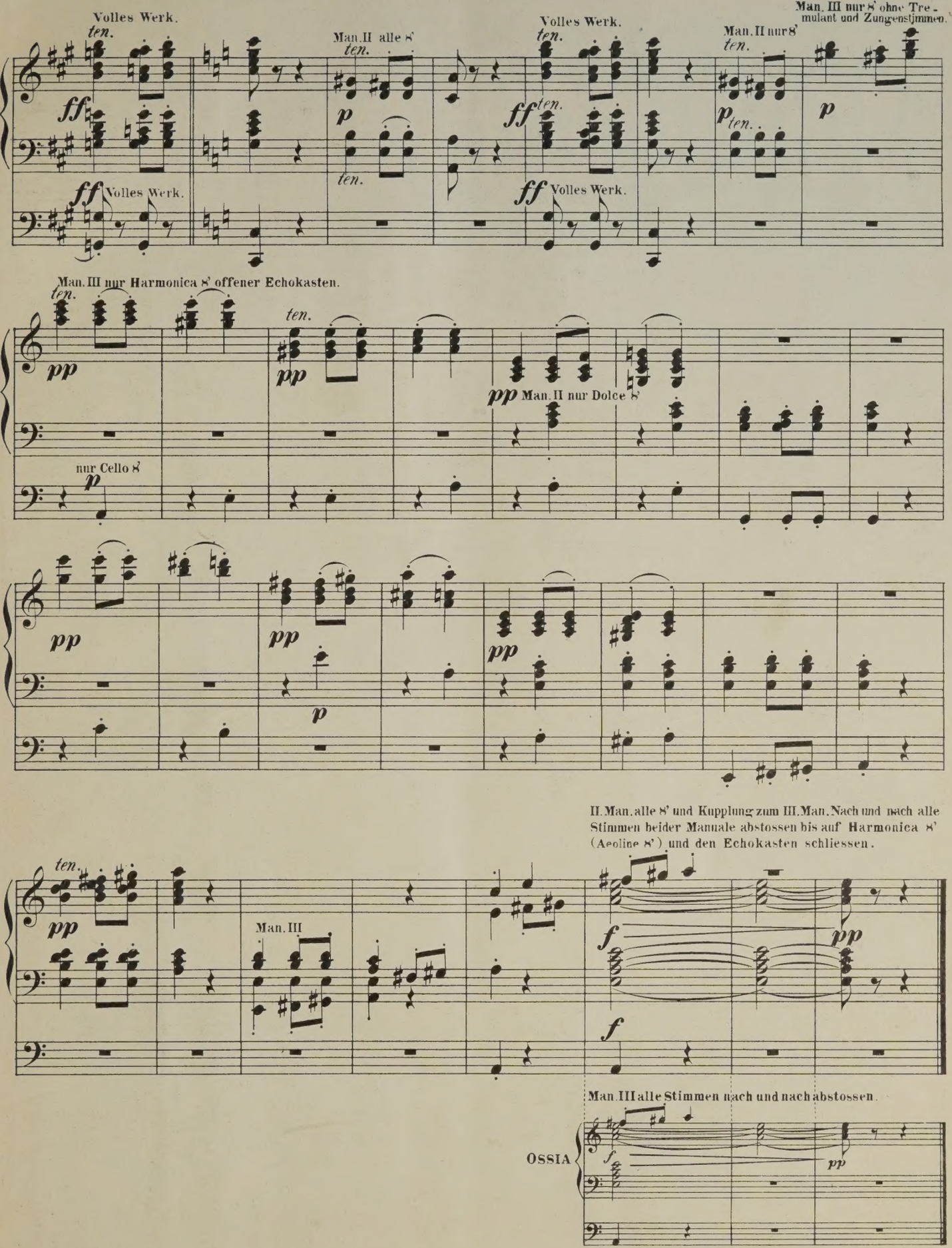

Man. II
Man. III
Man. II
Man. III alle 2' 4' 8'
Man. I
nur 8' und Kupplung zum II. und III.
cresc.
cresc.
Octavbass 8'
dimin.
dimin.
Violonbass 16'
Violonbass 16' abstossen
dimin.


abstossen nach und nach
legato
Man. III nur Aeoline 8' und
geschlossener Echokasten
pp
mit Tremulant, aber sehr zartem
Man. II
Man. III.
pp
Octavbass 8' abstossen
Subbass 16' abstossen
nur Cello 8'


sempre pp
offener Echokasten und Lieblich Gedackt 8' Spitzfloete 4'
offener Echokasten
pp
sempre pp
Pedal: nur Cello oder Pedalkoppel zum II. Manual
ten. und das zarteste 8' Register im Manual II
pp
sempre pp
legato
OSSIA Man. III geschlossener Echokasten.
pp
pp
sempre pp


Man. II nur Kupplung zum III. Manuale und nach und nach alle 8' und 4' beider Manuale ziehen.
Man. I nur Kupplung zum II. Manuale und nach und nach steigern.
Volles Werk.
ten.
p cresc.
Man. II
ten.
Ped. nach und nach alle Register
cresc.
trem.
trem.
cresc.
ff
ten.
cresc.
ff
ten.
Man. III offener Echokasten nach und nach alle Register bis 2'
Man. II mit Kupplung nach und nach alle Register
Manual I nach und nach alle Register
ten.
p cresc.
cresc.
ten.
ten.


Man. III voll, aber mit geschlossenem Echokasten.
Man. III nur 8' und 4'; Vox humana 8' und Physharmonica 8' abstossen.
ten.
dolce
Man. II alle 8' und Clarinette 8'
Subbass 16' und Cello 8' mit Kupplungen.
Man. I alle 8'
Man. II
Man. I
Man. III
Pedalkoppel ab
Man. III geschlossener Echokasten
Man. III.
dimin.
Subbass 16' ab
pp


Volles Werk.
ten.
ff
Man. III nur 8' ohne Tremulant und Zungenstimmen.
Man. II alle 8'
p
Man. II nur 8'
Volles Werk.
Man. III nur Harmonica 8' offener Echokasten.
pp
Man. II nur Dolce 8'
nur Cello 8'
II. Man. alle 8' und Kupplung zum III. Man. Nach und nach alle Stimmen beider Manuale abstossen bis auf Harmonica 8' (Aeoline 8') und den Echokasten schliessen.
Man. III
f
Man. III alle Stimmen nach und nach abstossen.
OSSIA

C. CHAMINADE.

Les Noces d'Or

Choral

pour PIANO

SOLO . . . 2/_ NET.

DUET . . . 2/6 NET.

ORGAN 2/_ NET.

LONDON:
ENOCH & SONS
14 & 14A Great Marlborough St., W.

CINCINNATI:
JOHN CHURCH Co.

TORONTO:
ANGLO-CANADIAN MUS. PUBL. ASSN.

PARIS:
HACHETTE & Co.

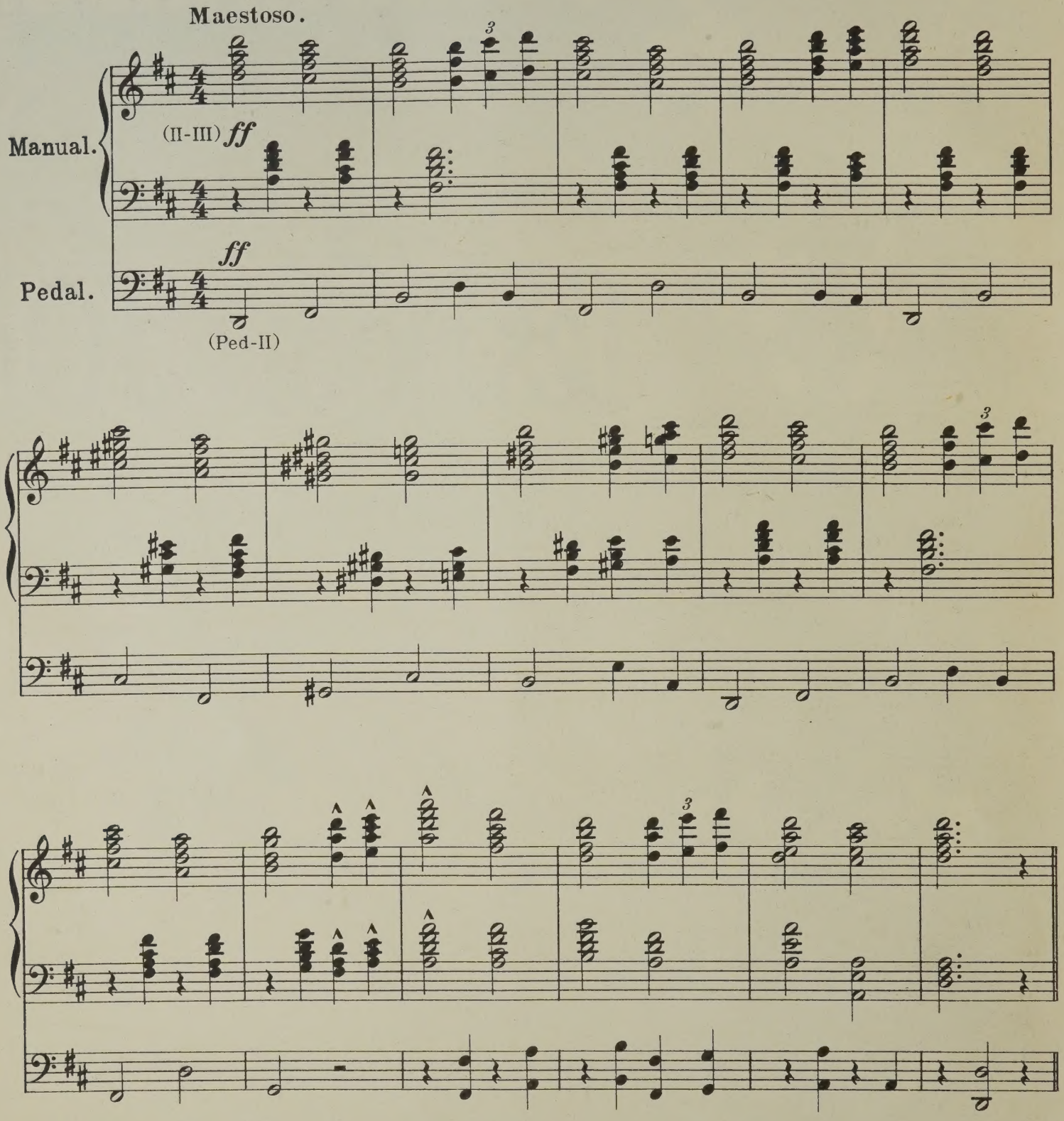
Copyright MCMVIII by Enoch & Sons.

LES NOCES D'OR.

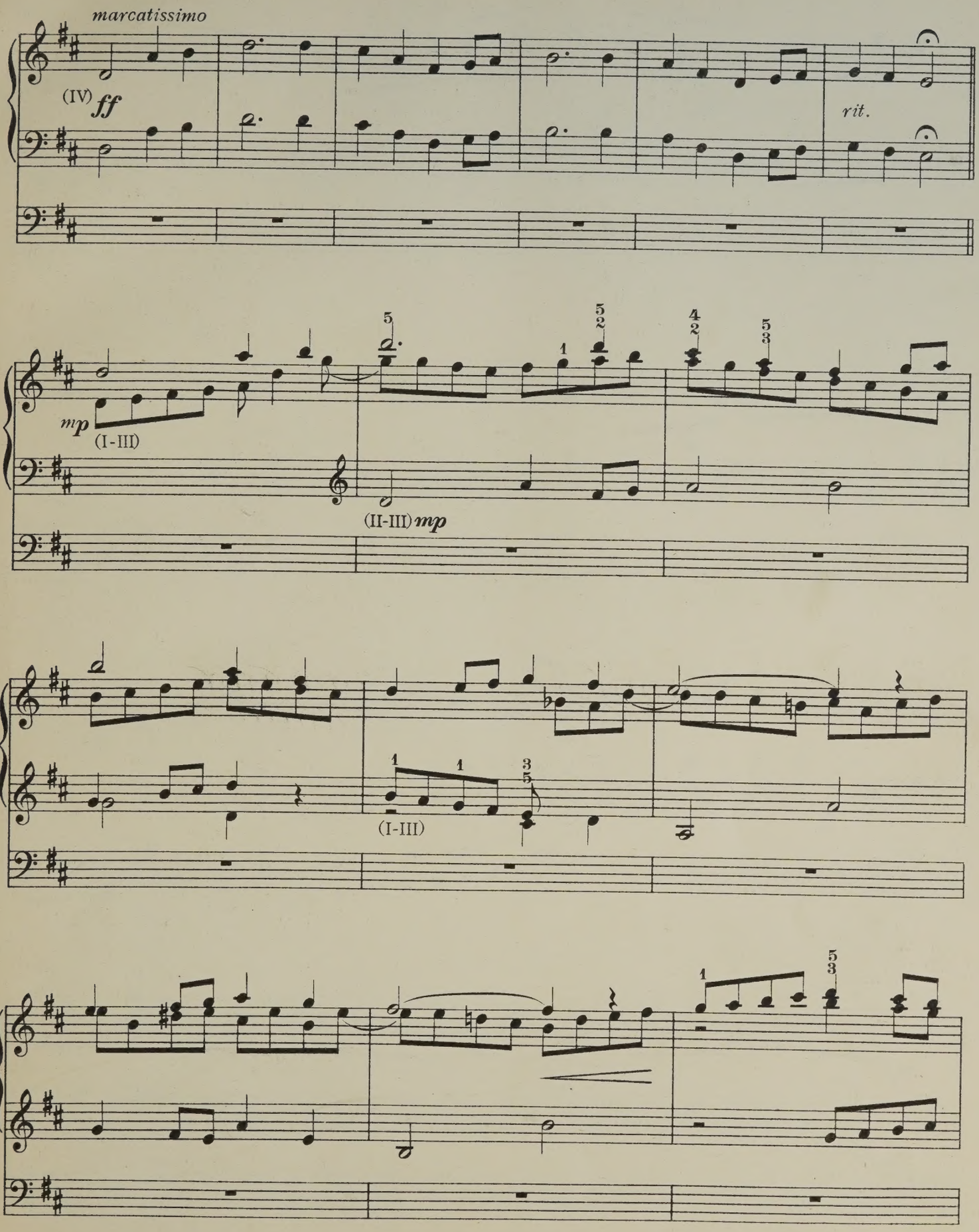
CHORAL.

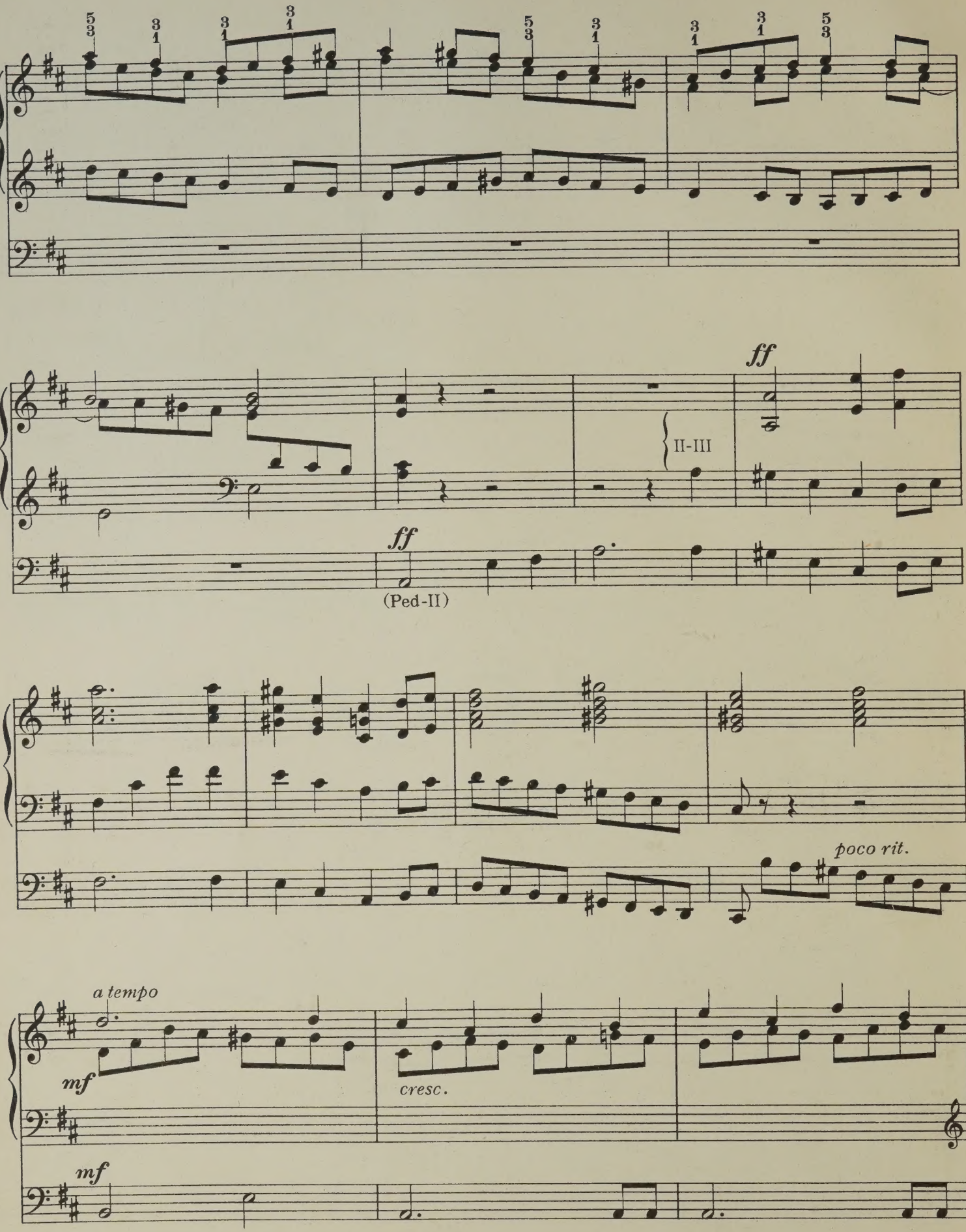
Arranged for Organ by
RALPH H. BELLAIRS.

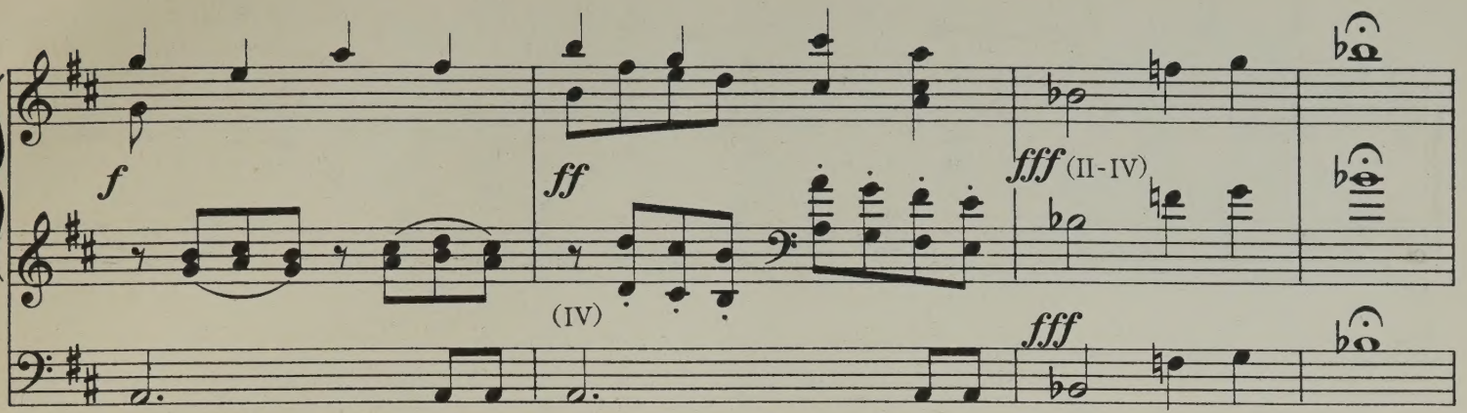
C. CHAMINADE.

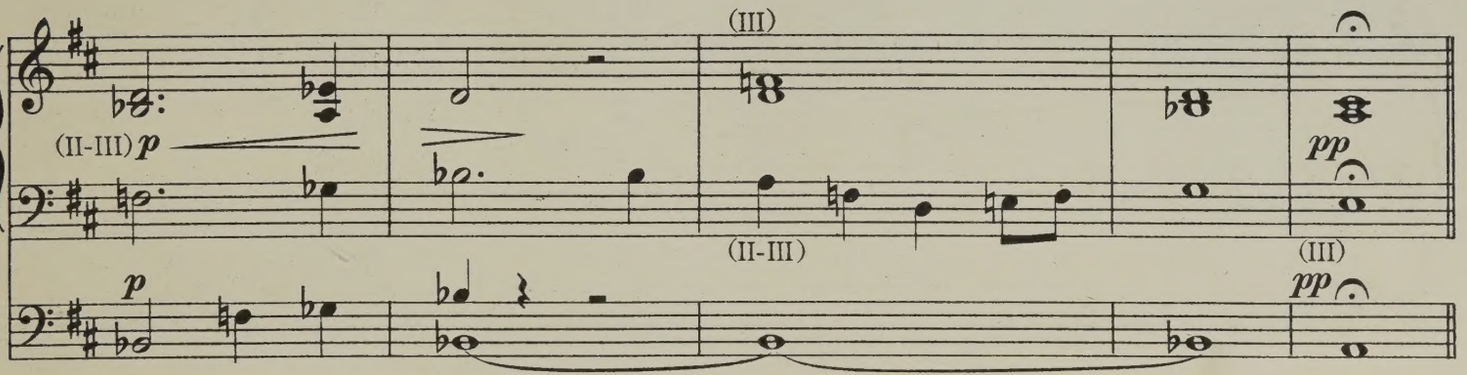


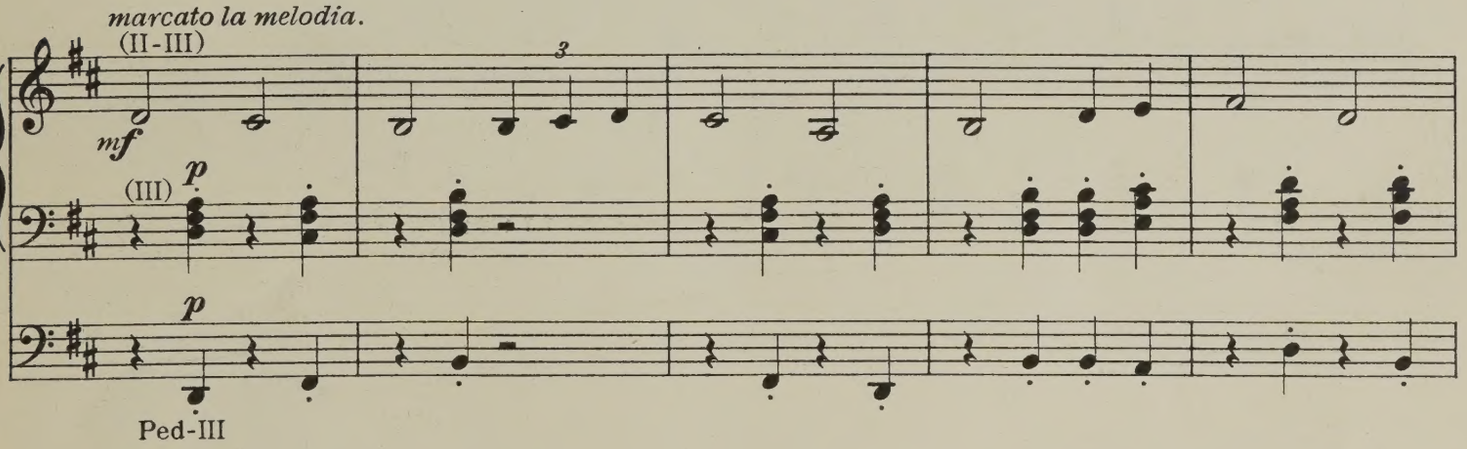
Copyright, MCMIX, by Enoch & Sons.

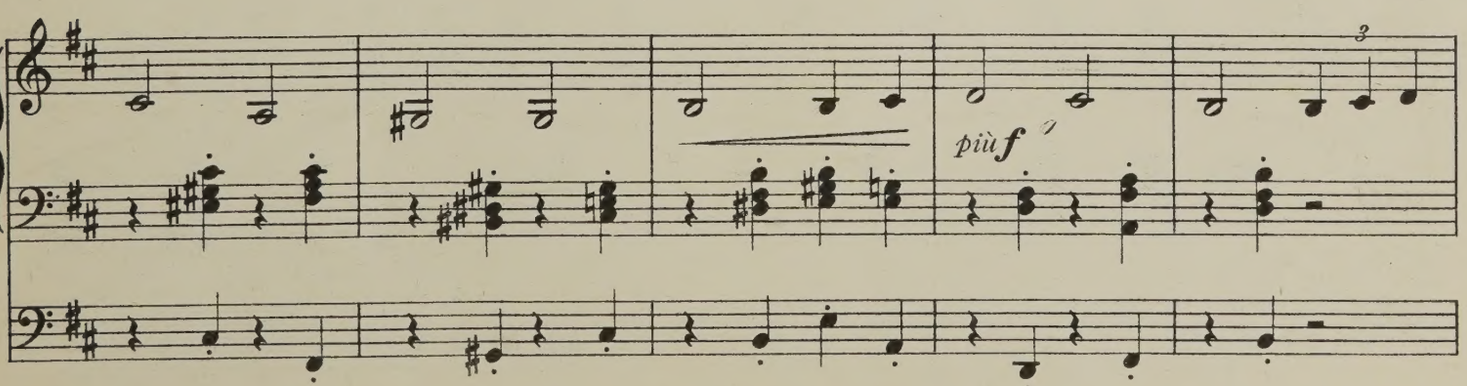

marcatissimo
(IV) ff
rit.
mp
(I-III)
(II-III) mp
(I-III)

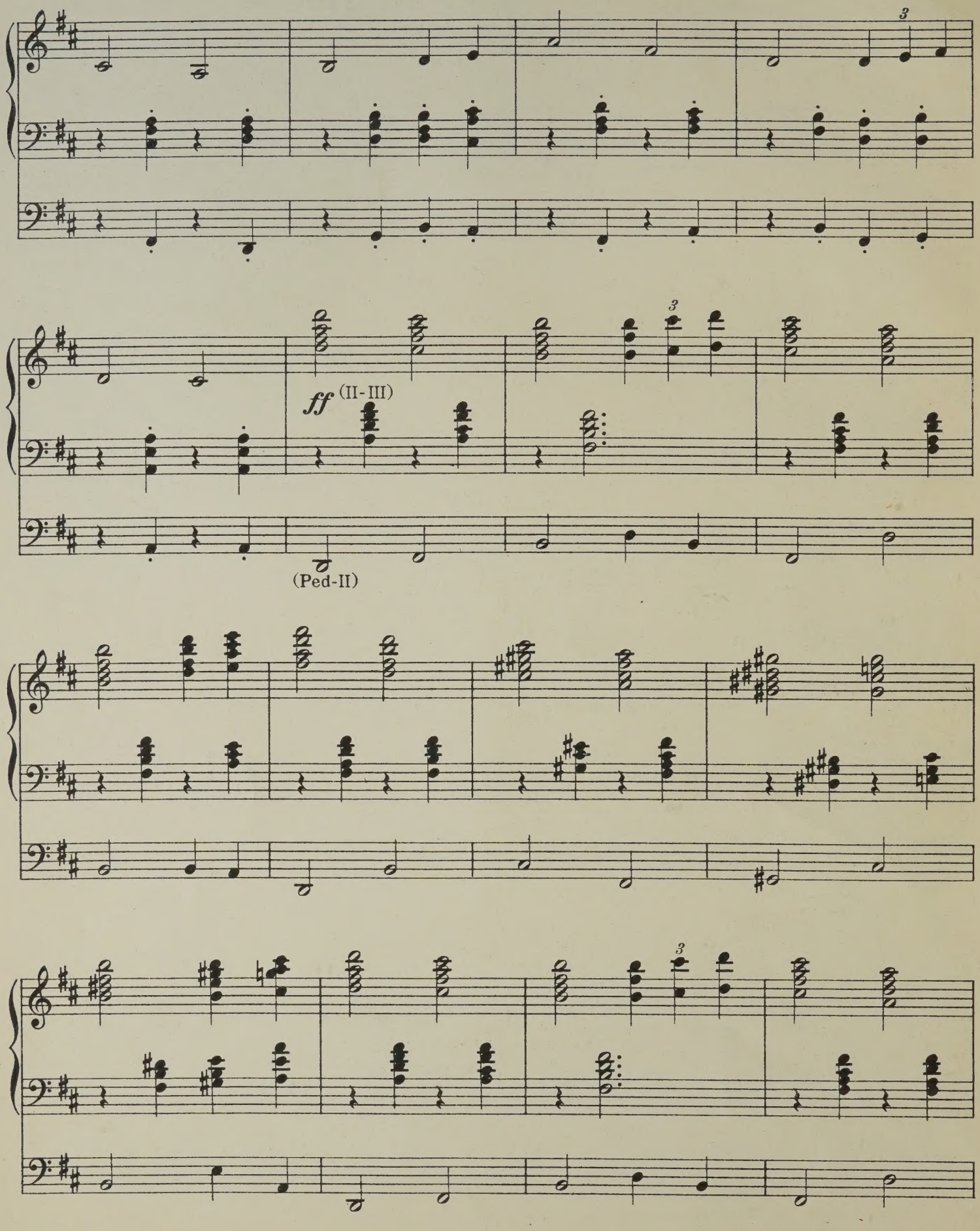

ff
II-III
ff
(Ped-II)
poco rit.
a tempo
mf
cresc.
mf

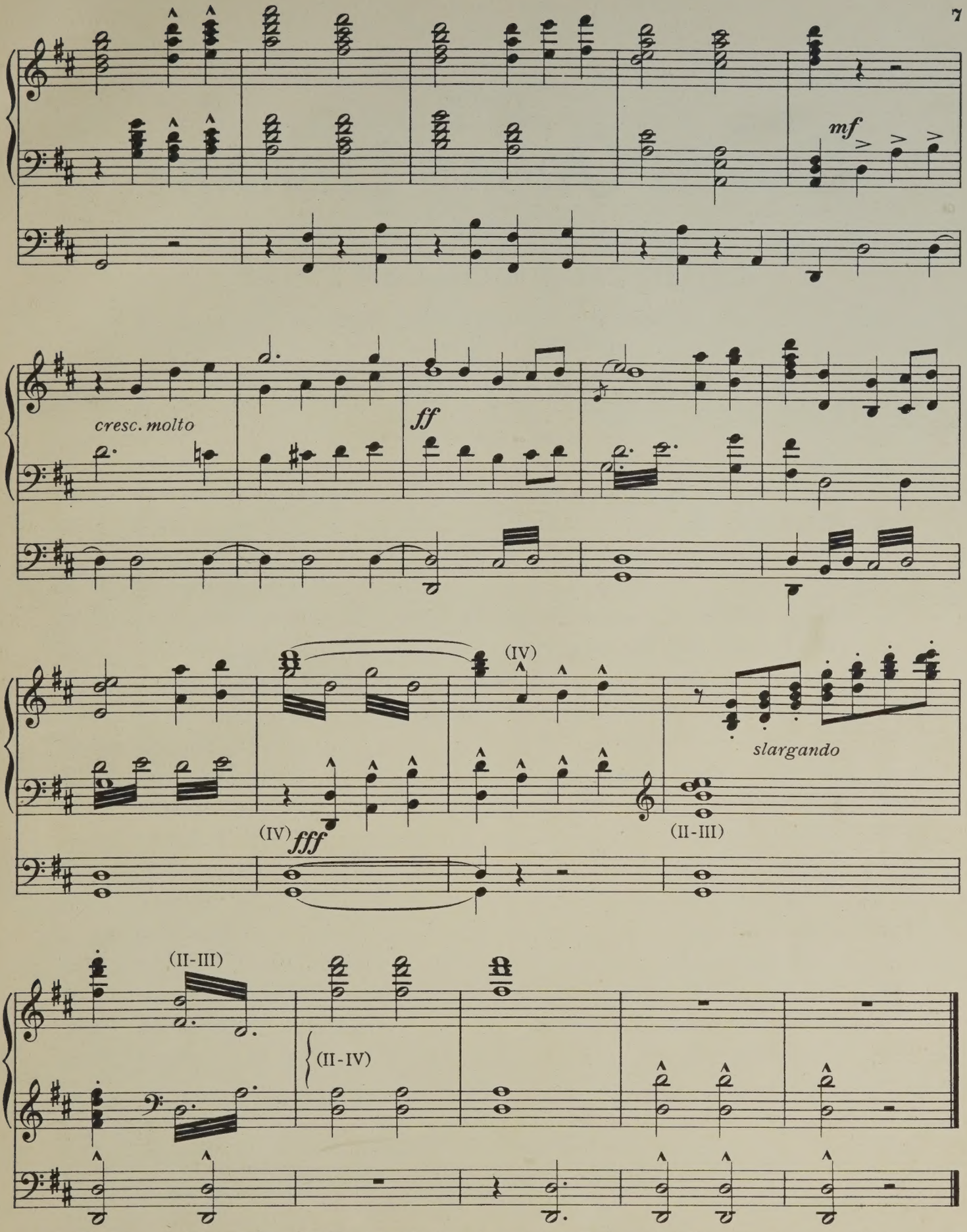

f
ff
(IV)
fff (II-IV)
fff


(II-III) p
p
(III)
(II-III)
pp
(III)
pp


marcato la melodia.
(II-III)
mf
3
(III) p
p
Ped-III


più f
3


3
3
ff (II-III)
(Ped-II)
3



The sole and exclusive liberty of making reproductions of copyright works is vested in the owner of such copyright, and any other persons making reproductions without permission of the said owner render themselves liable to heavy penalties or damages. The transposition of copyright songs into other keys without the permission of the said owner is an infringement of the copyright.

E. & S. 3908

ENOCH & SONS, 14 & 14a Gt. Marlborough Street, London.W.

(R)

THE
ENOCH ORGAN LIBRARY.

A Series of Pieces for
CHURCH & CONCERT USE

Selected, Arranged and Edited
BY

Dr RALPH H. BELLAIRS,
F.R.C.O.

Nº			NET
1.	Légende	WILLIAM REED	2/-_60 cents
2.	Minuet and Trio in G	WILLIAM FAULKES	2/-_60 „
3.	Marche Hongroise	A. MESSAGER	1/-_50 „
4.	Allegro con Spirito	E. BECK-SLINN	2/-_60 „
5.	Chanson Triste	P. TSCHAIKOWSKY	1/-_50 „
6.	Introduction and Allegro Fugato in F	Dr R.H. BELLAIRS	2/-_60 „
7.	Matinée de Printemps	PAUL WACHS	1/-_50 „
8.	Barcarolle	LANDON RONALD	1/6_50 „
9.	Concert Overture in C minor	WILLIAM REED	2/-_60 „
10.	Chant Funèbre	H. LETOCART	2/-_60 „
11.	Idylle in A major	A.W. MARCHANT	1/6_50 „
12.	Minuetto in F	M. MOSZKOWSKI	2/-_60 „
13.	Méditation	Dr R.H. BELLAIRS	2/-_60 „
14.	Pastorale	C. CHAMINADE	2/-_60 „
15.	Sérénade	C. CHAMINADE	2/-_60 „
16.	Nocturne	H. BUNNING	1/6_50 „
17.	Fantaisie	J. BOUVAL	1/6_50 „
18.	Marche Caractéristique (Casse Noisette)	P. TSCHAIKOWSKY	1/6_50 „
19.	Postlude in D major	L. HENNIKER	1/6_50 „
20.	Improvisation	G.H. CLUTSAM	1/6_50 „

LONDON:
ENOCH & SONS,
14 & 14a Great Marlborough Street, W.

NEW YORK:
BOOSEY & Co.

TORONTO:
ANGLO-CANADIAN MUS. PUBL. ASSN.

PARIS:
ENOCH & Co.

Copyright, MCMVI, by Enoch & Sons.
ALL RIGHTS RESERVED.

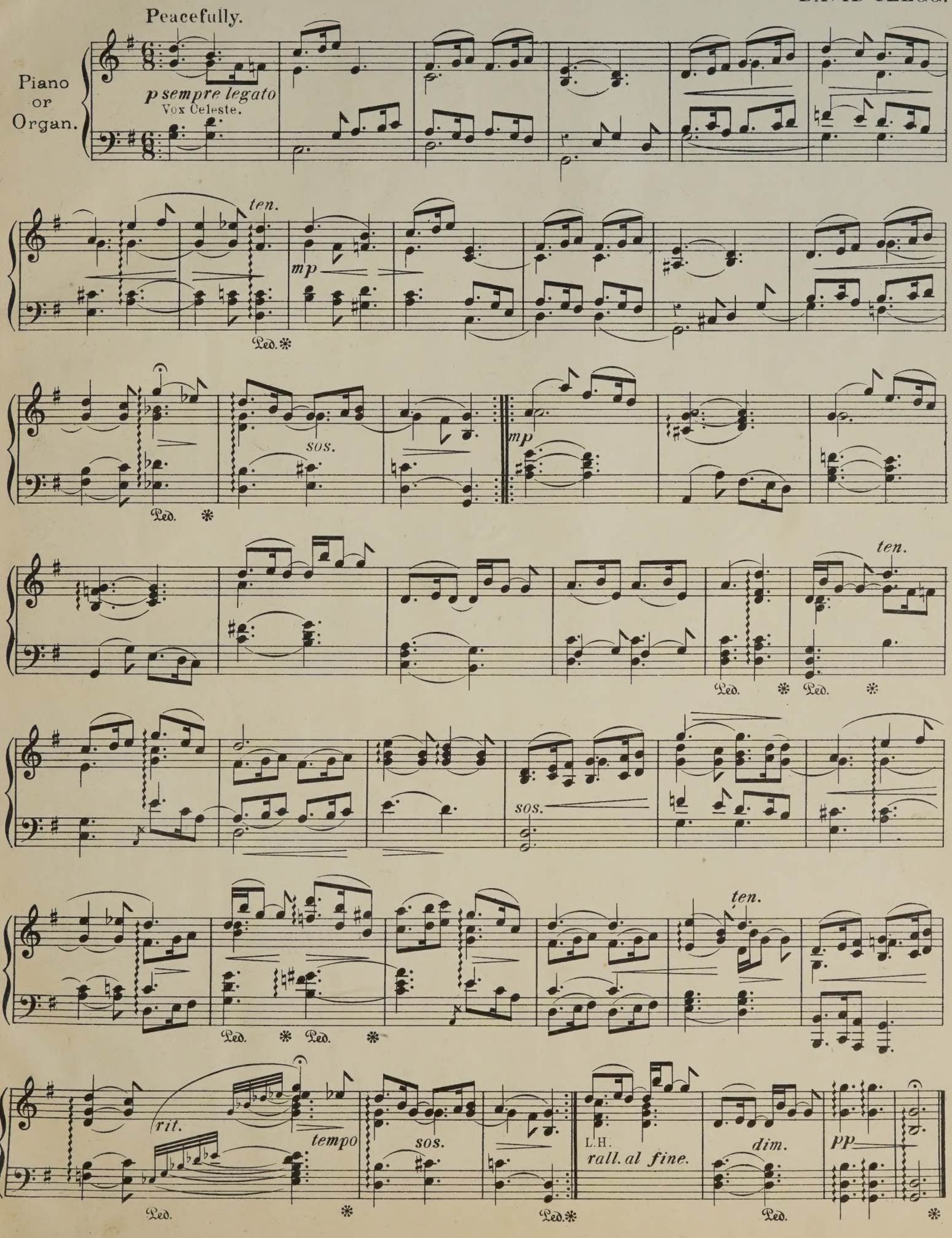
Nº 78.

To my Mother.

A SONG OF MELODY.

COPYRIGHT.
(ALL RIGHTS RESERVED.)

DAVID CLEGG.



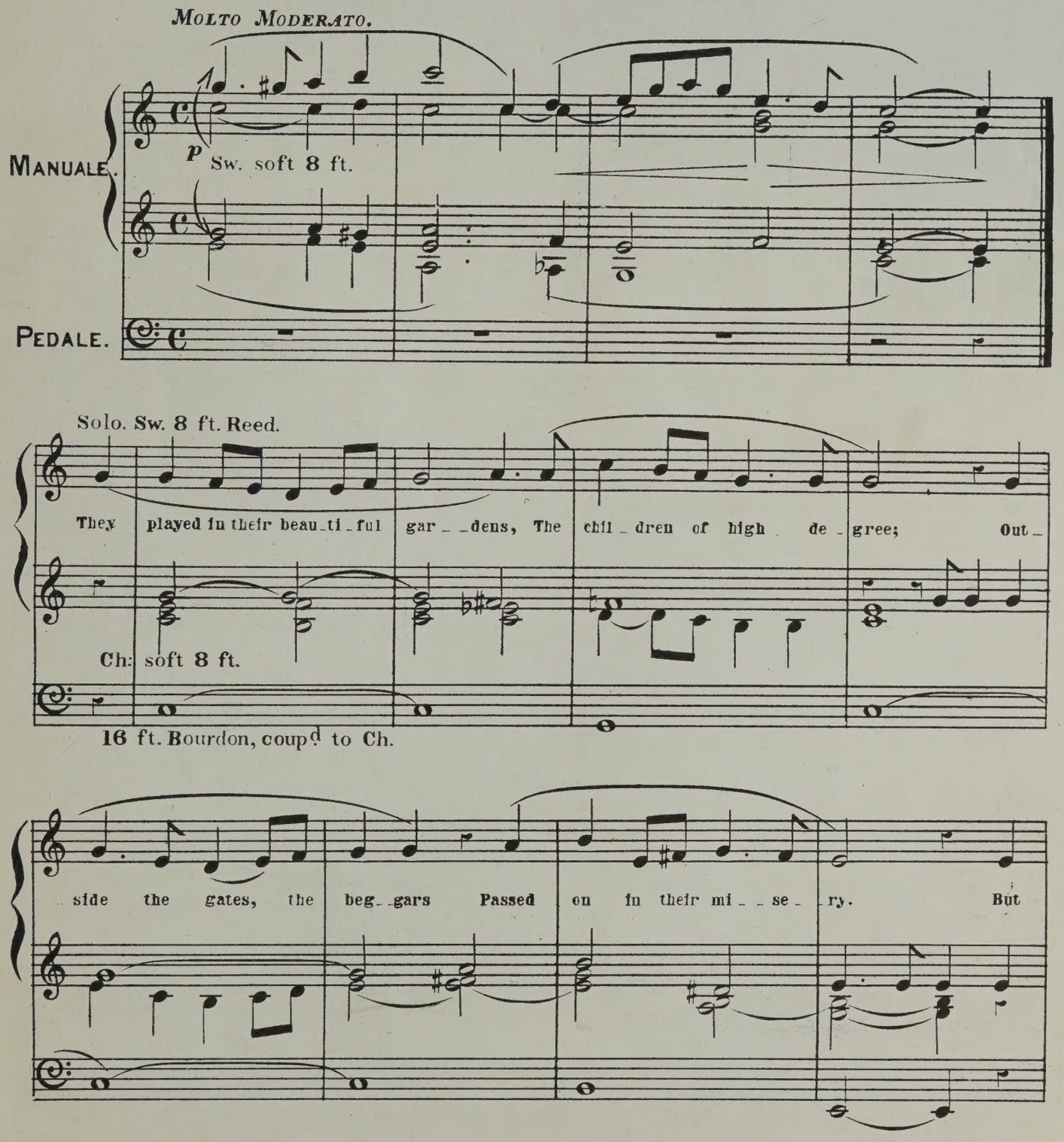
THE CHILDREN'S HOME.

TRANSCRIBED FOR THE

ORGAN

BY DR WM SPARK.

WORDS BY F.E.WEATHERLY. MUSIC BY F.H.COWEN.



(W.Morley & Co 1616.)

there was one of the chil - - - dren Who could not join the

play, And a little beg - - gar maid - - - en

Rit:

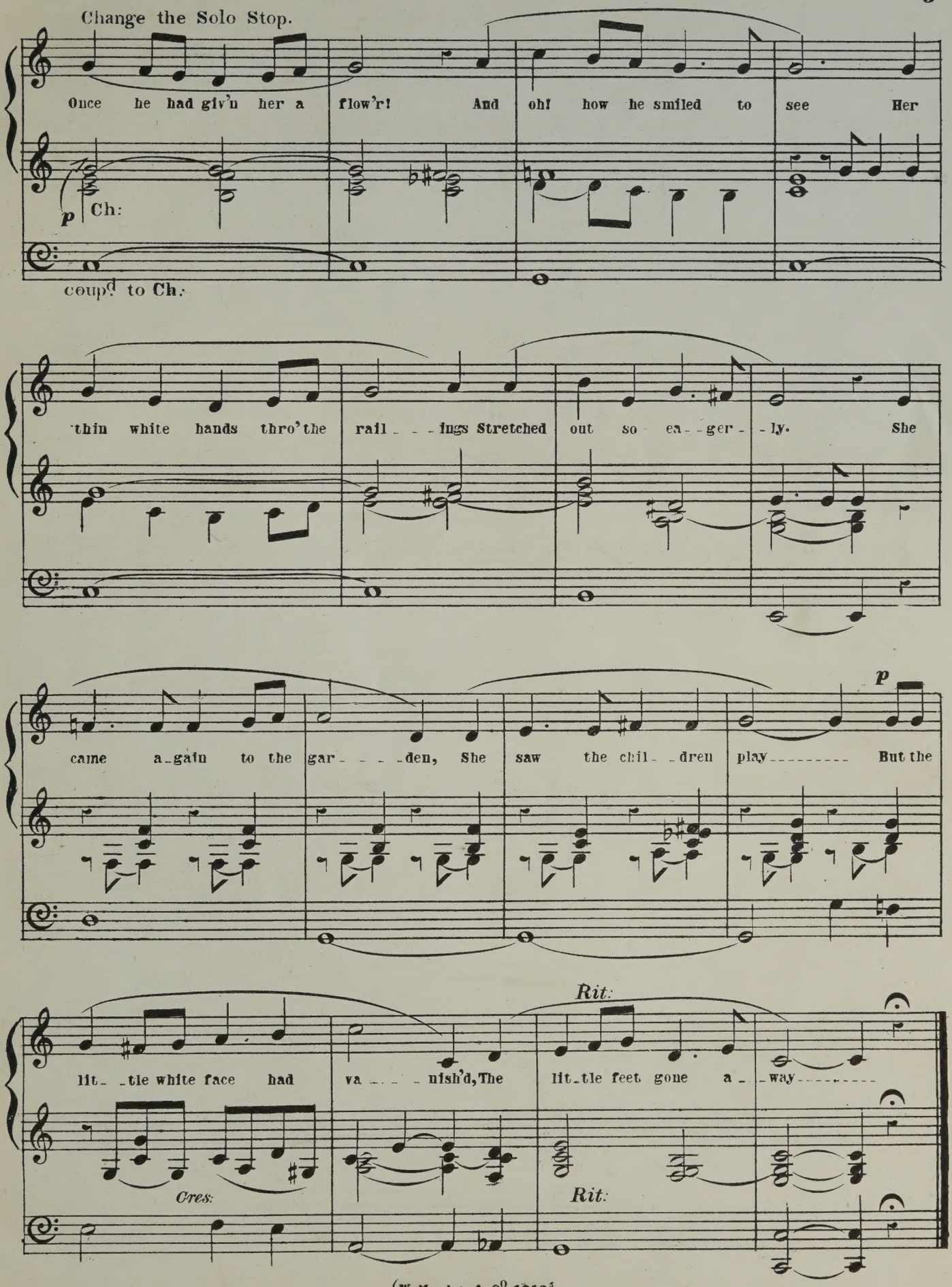
Watched for him day by day.

Sw:
Soft 8 ft.

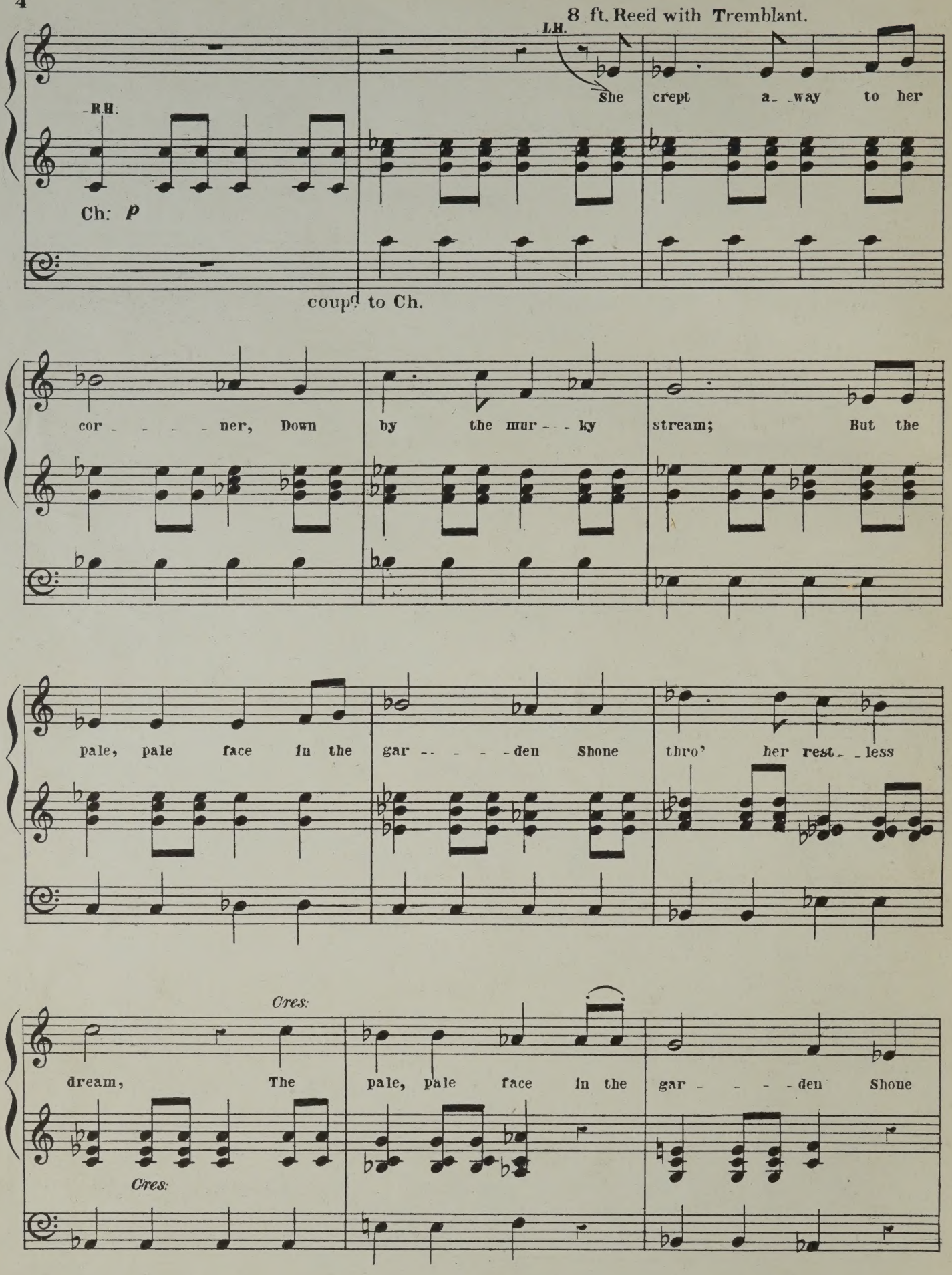
p
a tempo.

Rit:

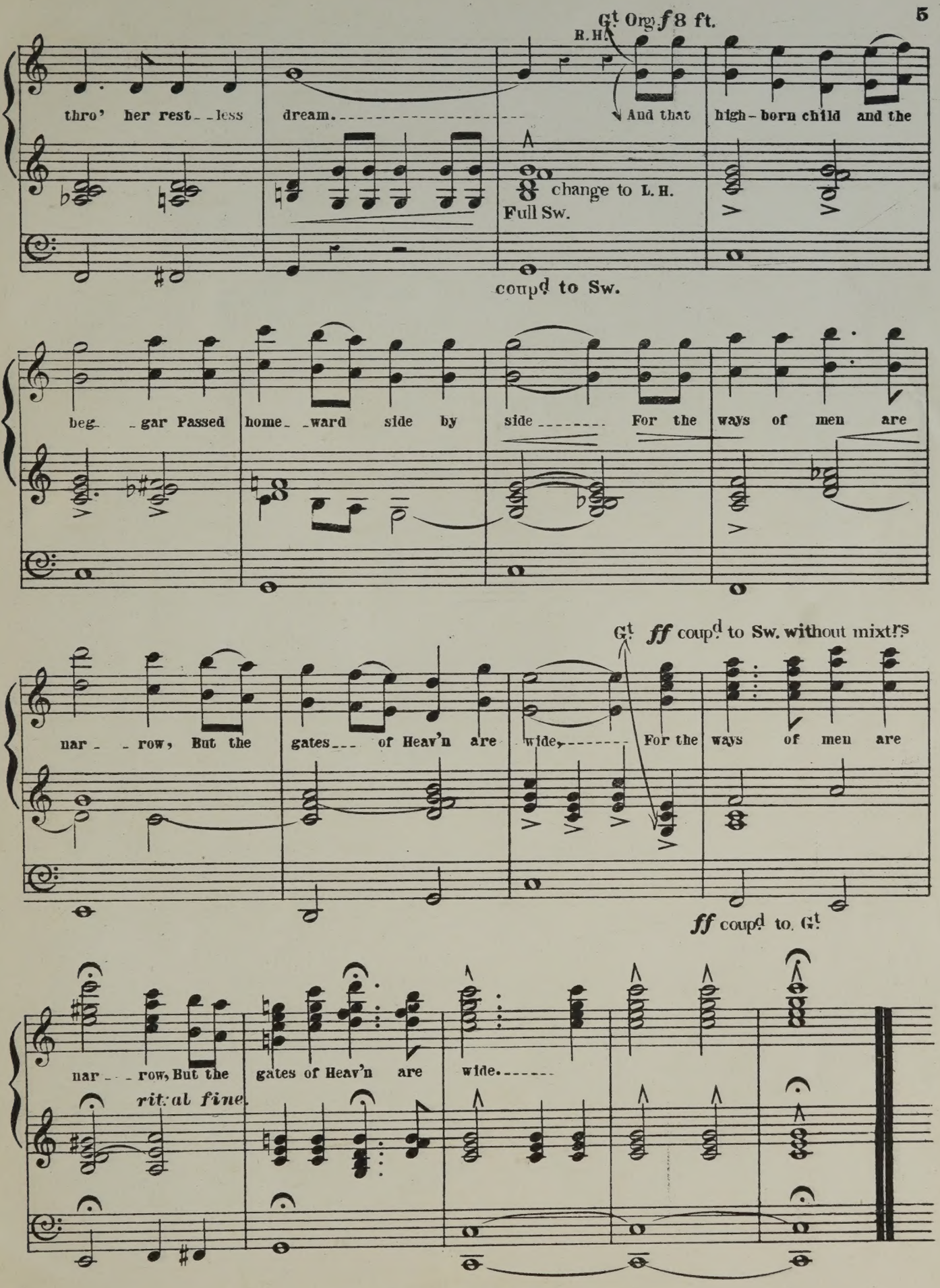
(W. Morley & C°. 1618.)



(W. Morley & Co. 1816.)



(W. Morley & Co 1616.)


Gt Org f 8 ft.
R.H.
thro' her rest_ _less dream.
And that high-born child and the
change to L.H.
Full Sw.
coupd to Sw.
beg_ _gar Passed home_ _ward side by side
For the ways of men are
Gt ff coupd to Sw. without mixtrs
nar_ _row, But the gates_ _ of Heav'n are wide,
For the ways of men are
ff coupd to Gt
nar_ _row, But the gates of Heav'n are wide.
rit: al fine.

DO YOU WANT A PRETTY SONG?

Then ask your musicseller for

THE CAPTAIN OF THE LIFEBOAT.

WEATHERLY & DIEHL'S BEST SONG.
Sung with immense success by SIGNOR FOLI.
F, G (D TO E), AND A FLAT.

AN EVENING MELODY.

BARNBY'S
Last and grandest Song.
D, E FLAT (E TO E), AND F.

WILL YOU COME BACK TO ME?

FRANK MOIR'S
Last and prettiest Song.
D, E FLAT (E TO E), AND F.

AT HER SPINNING WHEEL.

MAUDE WHITE'S
Last and finest Song.
F (C TO E FLAT) AND G.

ON CONWAY QUAY.

H. TROTÈRE'S
Charming new Song.
A, B FLAT (D TO E FLAT), AND C.

WHEN THE LIGHTS ARE LOW.

GERALD LANE'S GREAT SUCCESS.
Song in F, G (D TO E), A FLAT, AND B FLAT.
Also as Vocal Duet, 4-Part Song, Piano Piece, & Valse.

A TIME FOR EVERYTHING.

COTSFORD DICK'S
Quaint and humorous new Song.
D (C TO E) AND E FLAT.

OUR LAST FAREWELL.

OSCAR VERNE'S
Last and most effective Song.
B FLAT (D TO E) AND C.

2/- each nett of all musicsellers in the world.
Or of the Publishers
W. MORLEY AND Co., 127, REGENT ST., LONDON, W.

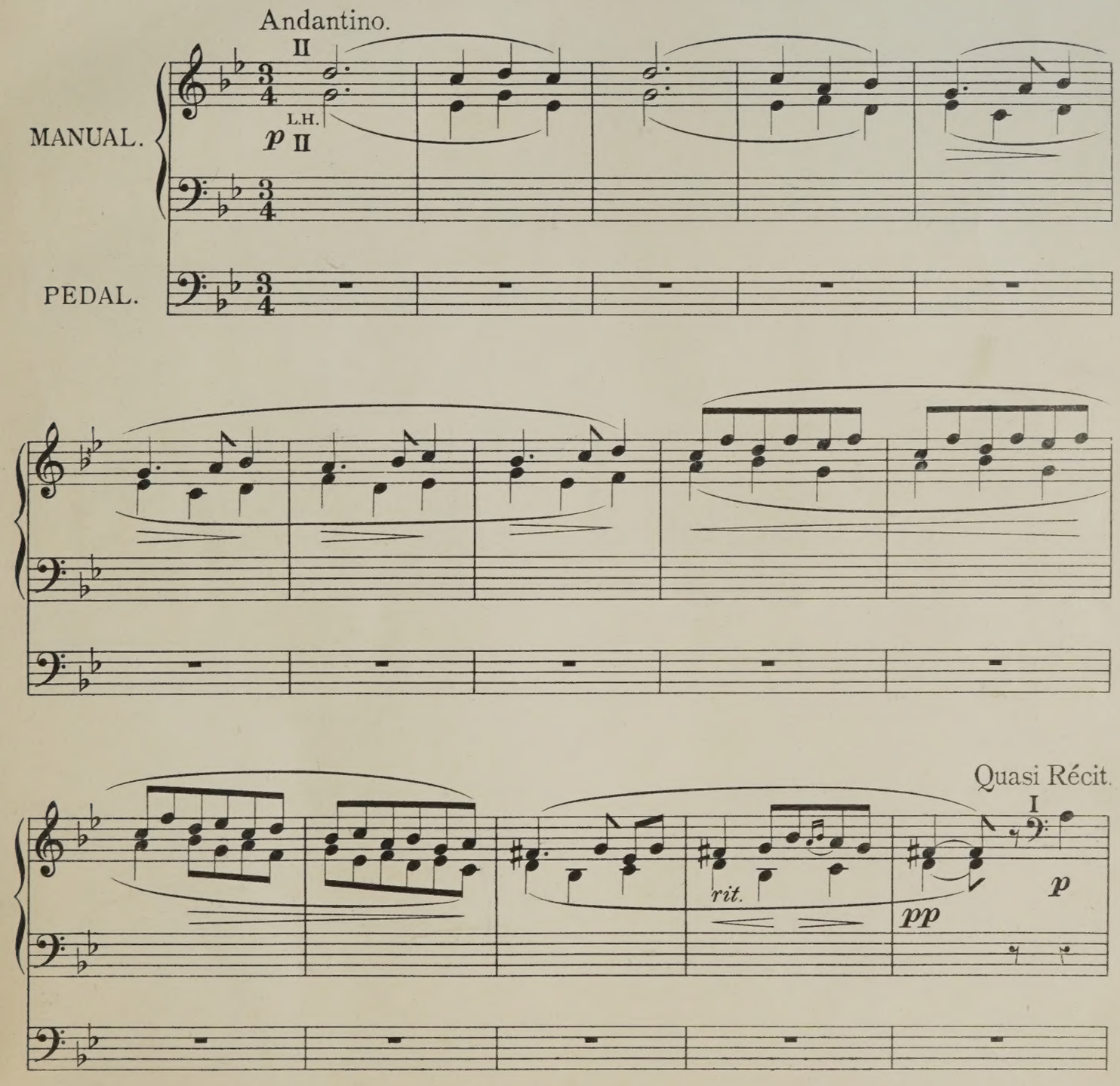
All the Songs published by W. M & Co. may be sung without fee or permission.

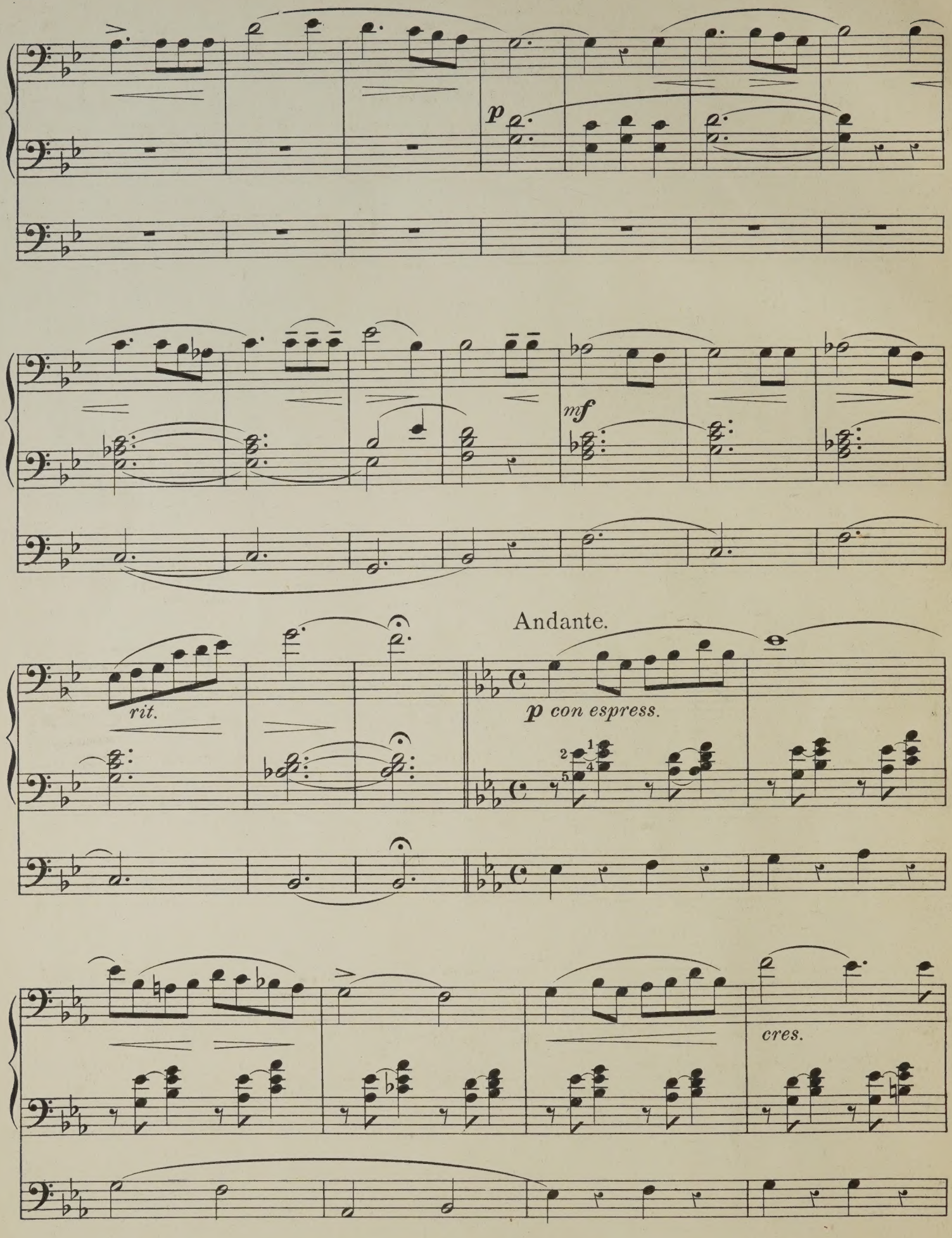
BERCEUSE DE JOCELYN.

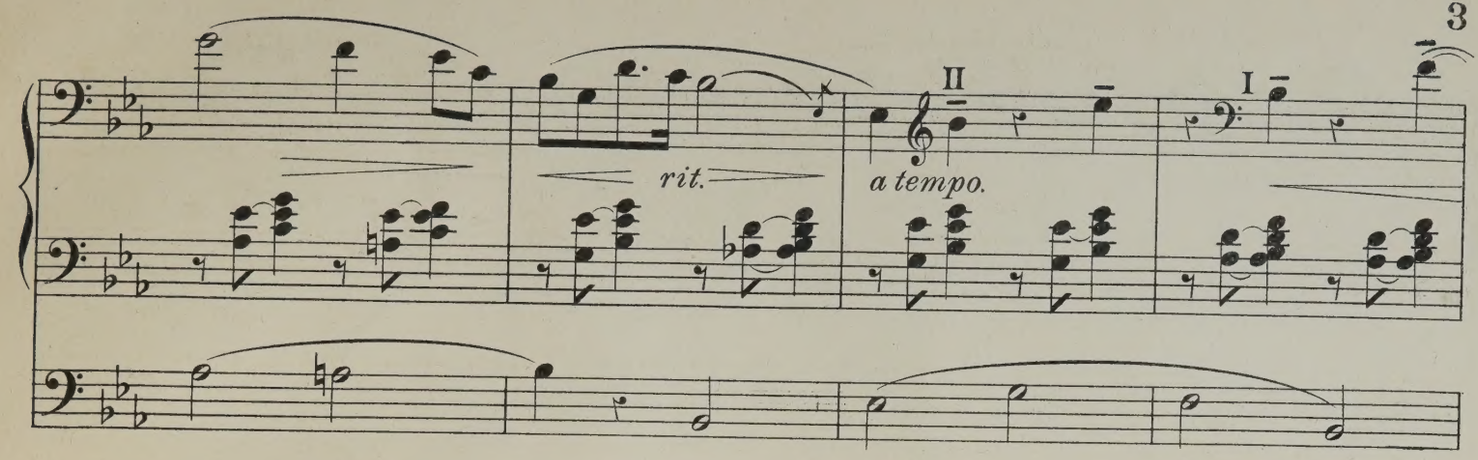
For the Organ.

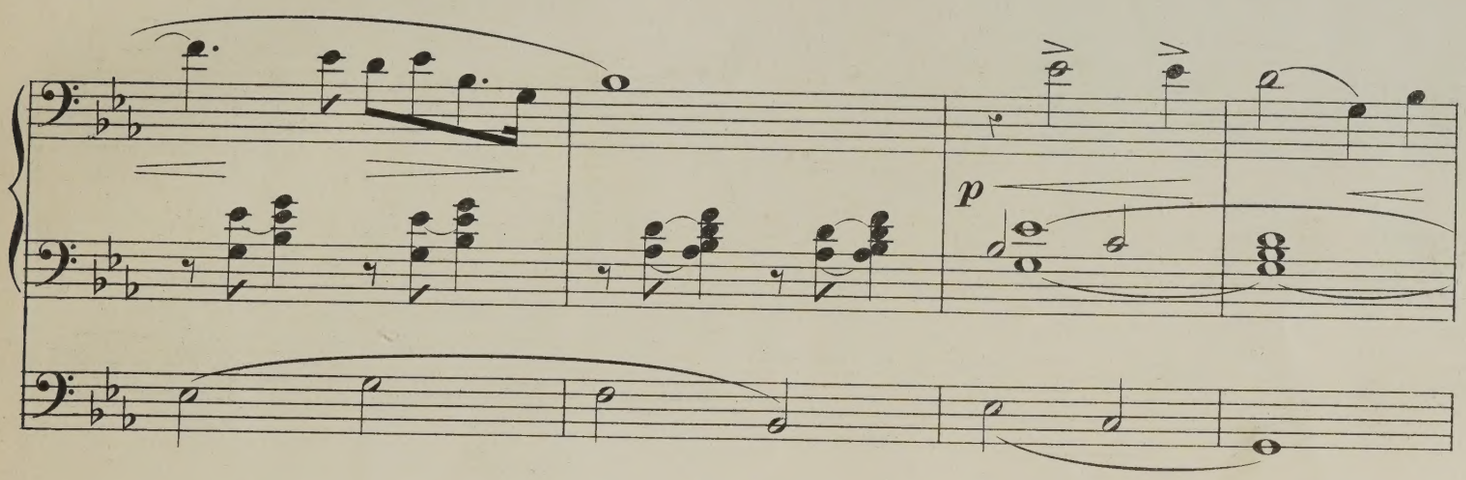
I Bell Diapason, Vox Humana
(or Soft Reed stop) with Tremulant.
II Rohr Flöte.
Pedal soft 16 ft.

BENJAMIN GODARD.
Transcribed by H. M. HIGGS.

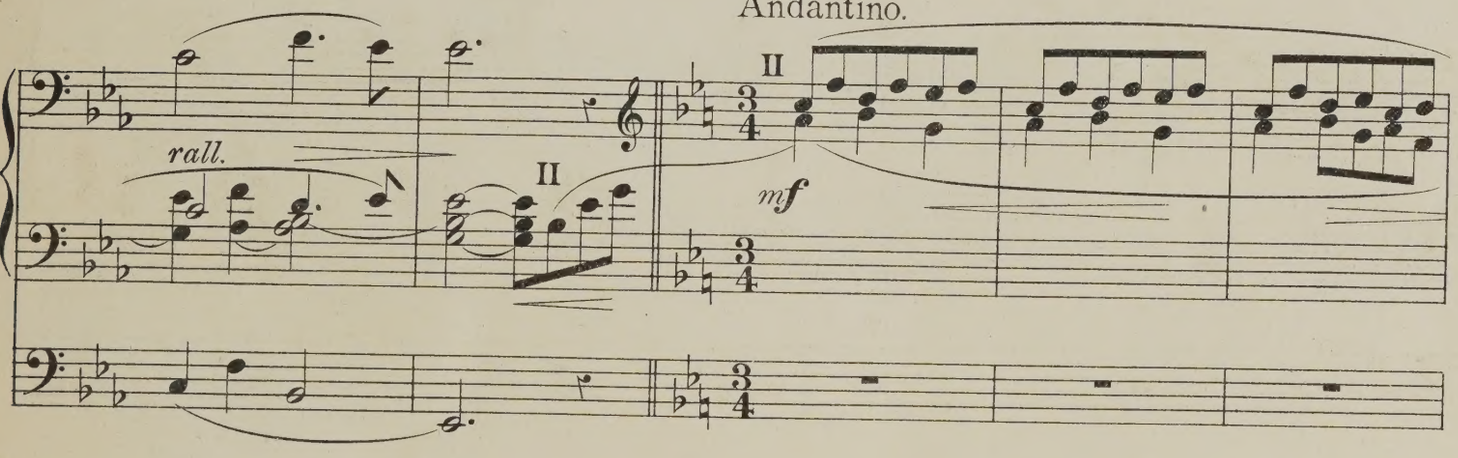



p
mf
Andante.
rit.
p con espress.
cres.

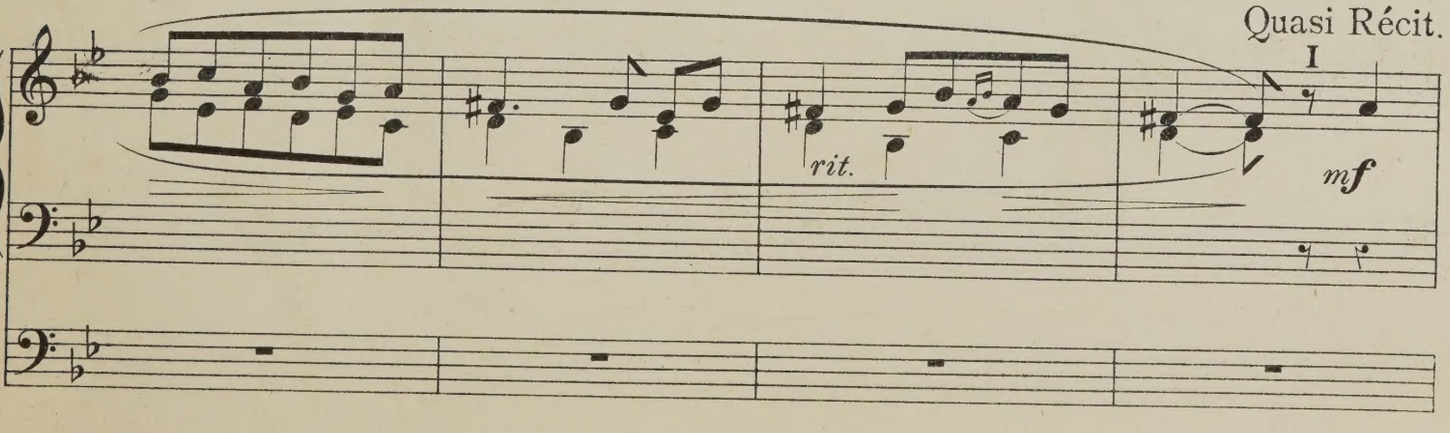




Andantino.



Quasi Récit.

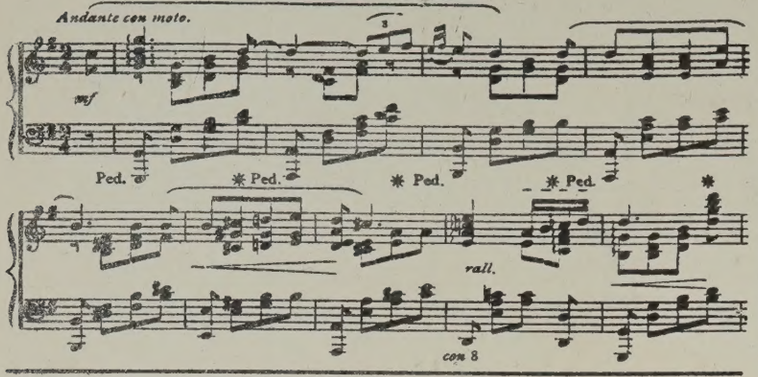


METZLER'S POPULAR COMPOSITIONS FOR THE PIANOFORTE.

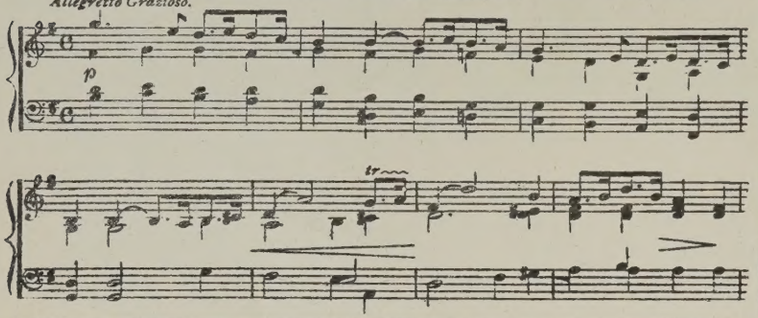
Price 4s. Each; Post Free for 24 Stamps.

SERENATA. From "The Eternal City." PIETRO MASCAGNI.

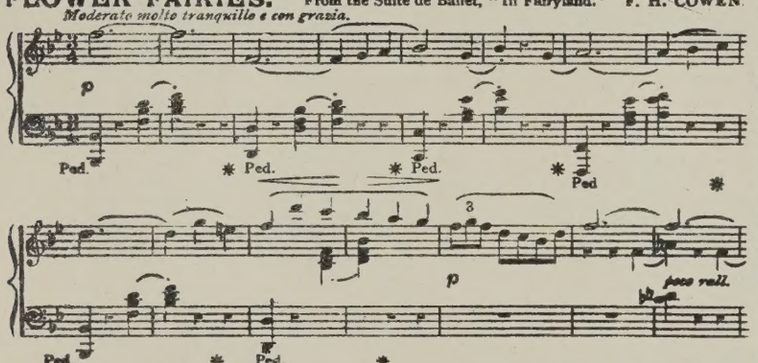
Transcribed by H. M. HIGGS.



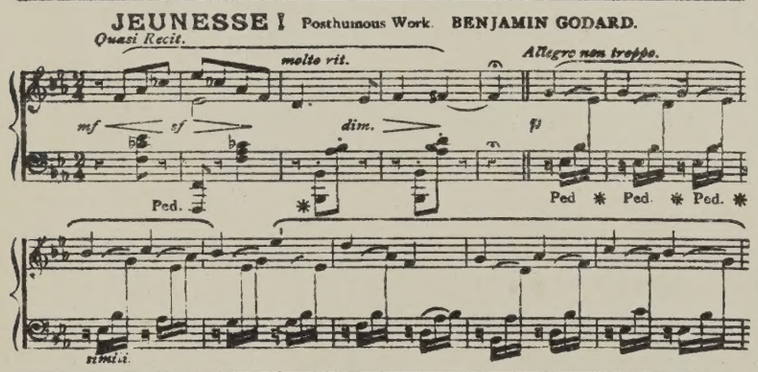
GRACEFUL DANCE (MALVOLIO). PAUL A. RUBENS.



FLOWER FAIRIES. From the Suite de Ballet, "In Fairyland." F. H. COWEN.

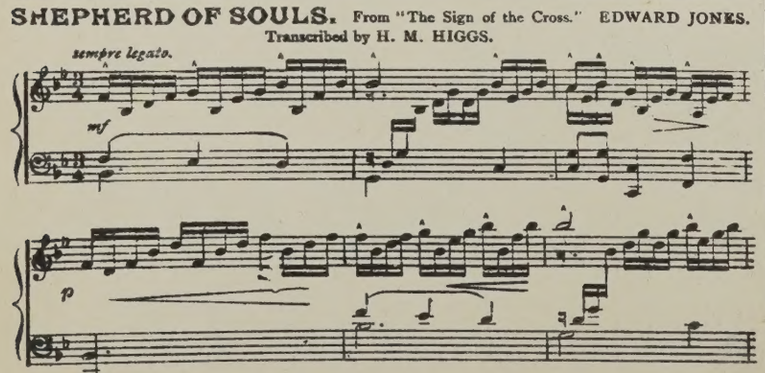


JEUNESSE! Posthumous Work. BENJAMIN GODARD.

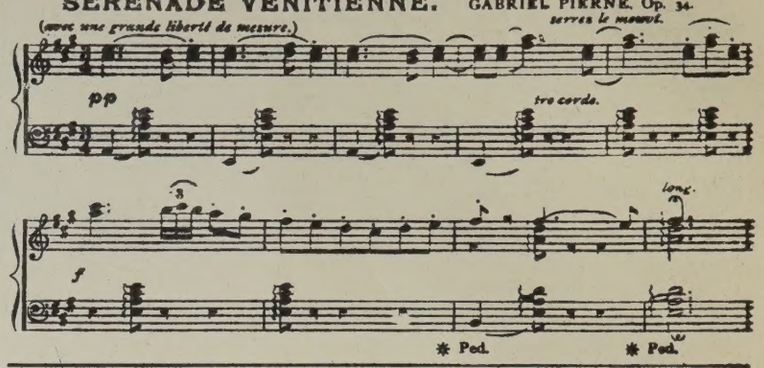


SHEPHERD OF SOULS. From "The Sign of the Cross." EDWARD JONES.

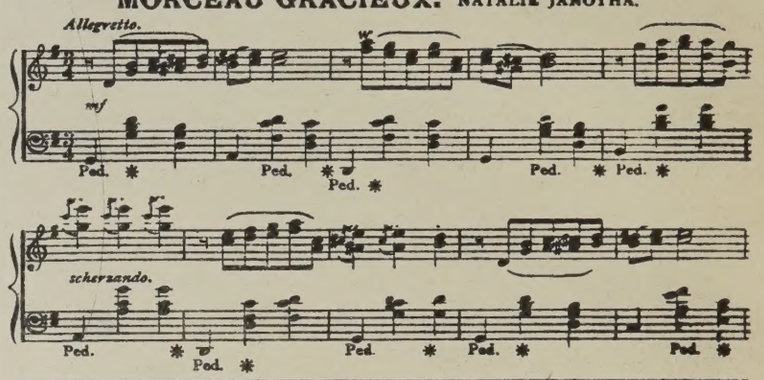
Transcribed by H. M. HIGGS.



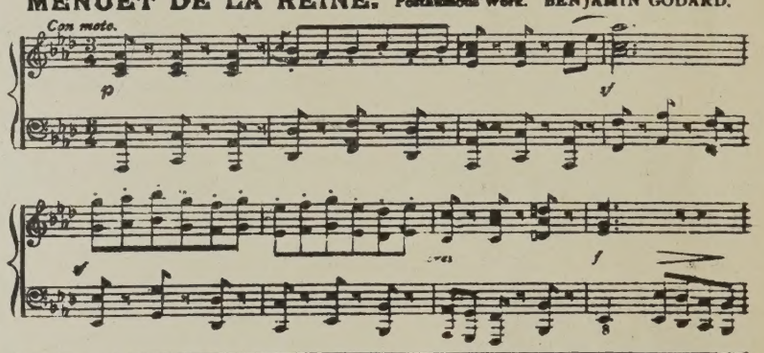
SÉRÉNADE VÉNITIENNE. GABRIEL PIERNÉ. Op. 34.



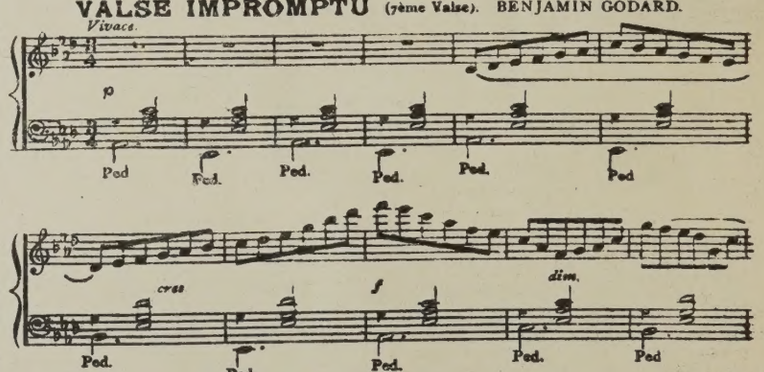
MORCEAU GRACIEUX. NATALIE JANOTHA.



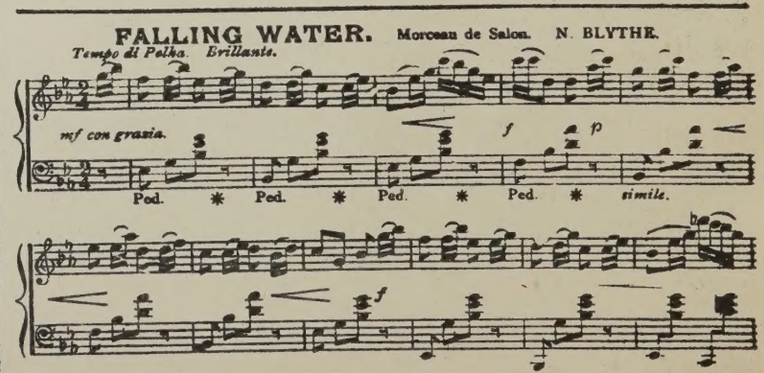
MENUET DE LA REINE. Posthumous Work. BENJAMIN GODARD.



VALSE IMPROMPTU (7ème Valse). BENJAMIN GODARD.



FALLING WATER. Morceau de Salon. N. BLYTHE.



May be had of all Musicsellers in the United Kingdom and Colonies, and of the Publishers—

METZLER & CO., Ltd., 42, Great Marlborough Street, London, W.

NOTE.

This Selection is so arranged that the performer can begin at any 𝄋 and can end at any ⊕.

Pauses in brackets, thus, (𝄐) are to be observed only when the Selection ends on the chord over which they are placed.

As no two organs are exactly alike, the transcriber has frequently contented himself with indicating the composer's orchestration in brackets, thus, (oboe), (strings) &ct, &ct, leaving the choice of stop to the judgment of the organist.

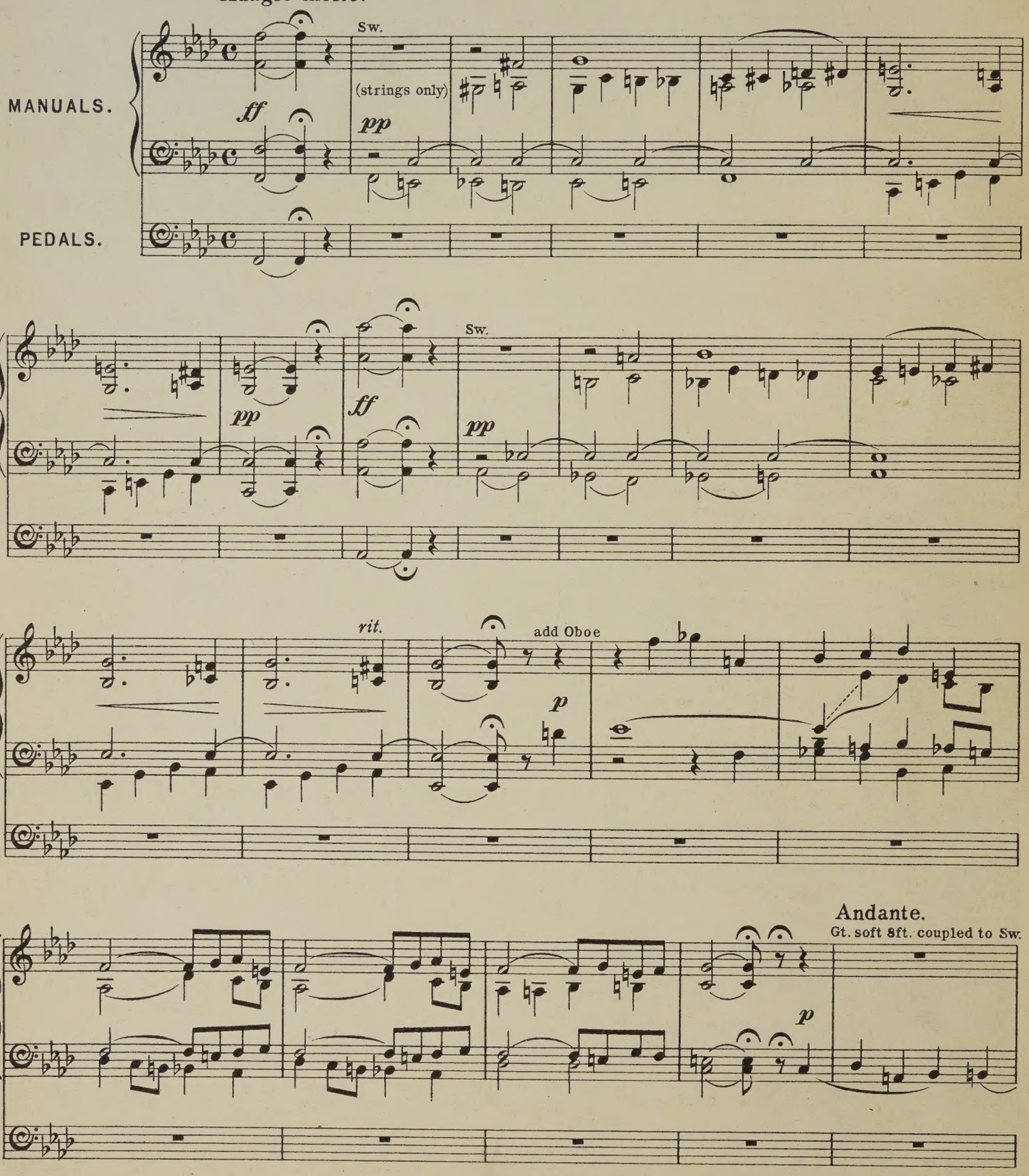
The Soldiers' Chorus with which this Selection ends is a transcription by the late King Hall, and is also published separately by Chappell & Cº, Ltd, 50, New Bond Street, London W.

FAUST.

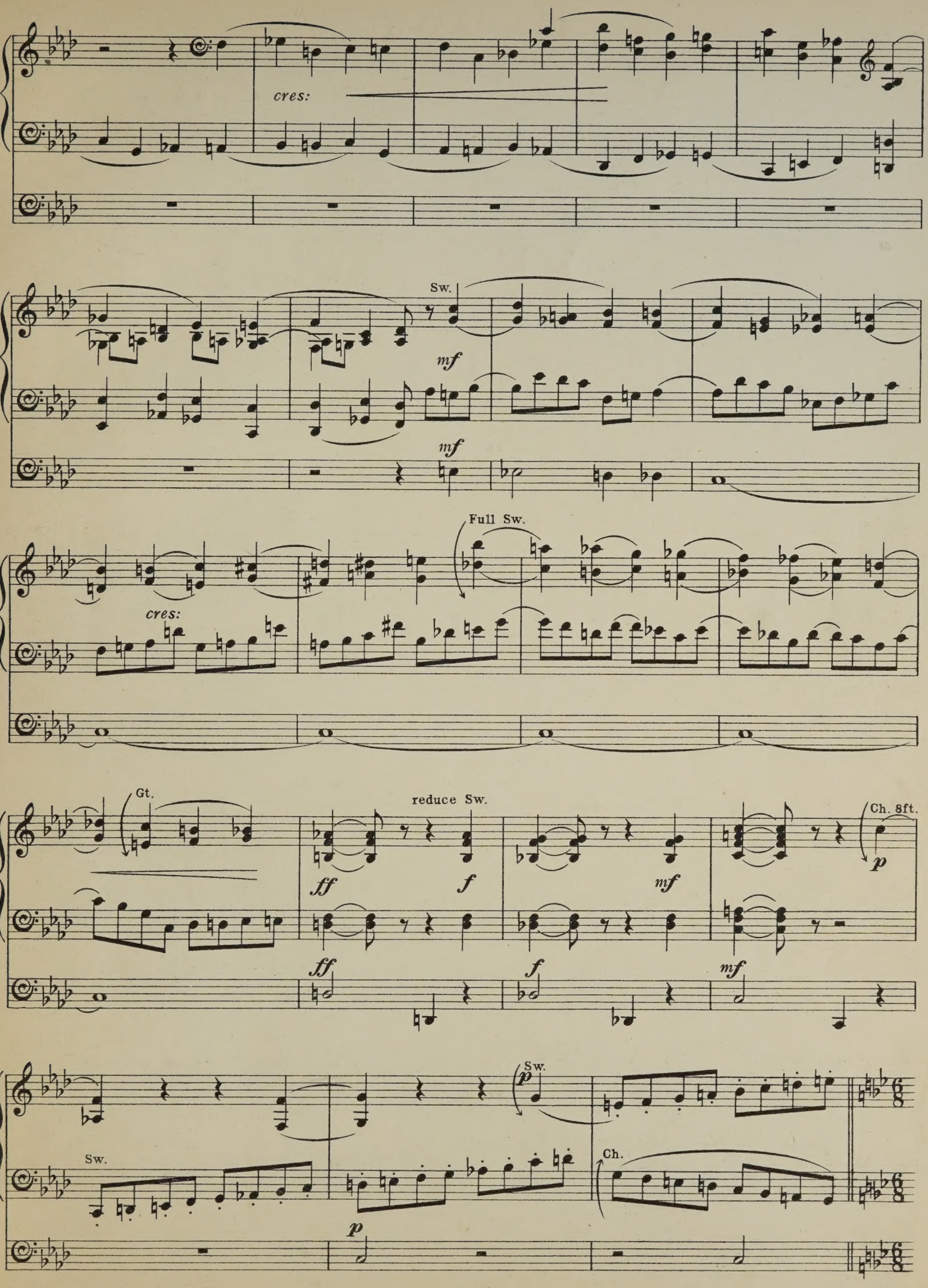
Composed by
CHARLES GOUNOD.

Selected and Transcribed for Organ by CLARENCE LUCAS.

"OVERTURE."
Adagio molto.

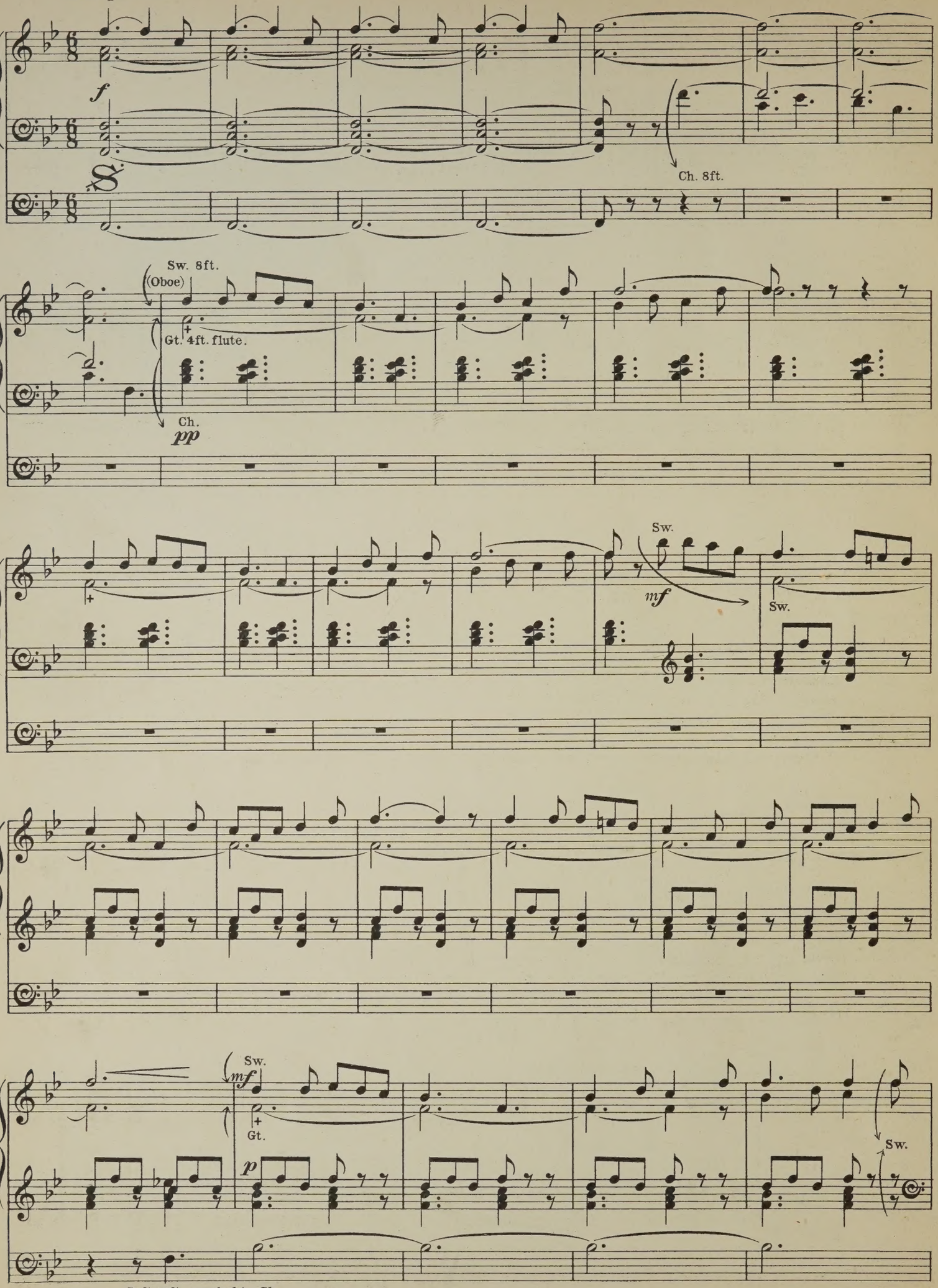


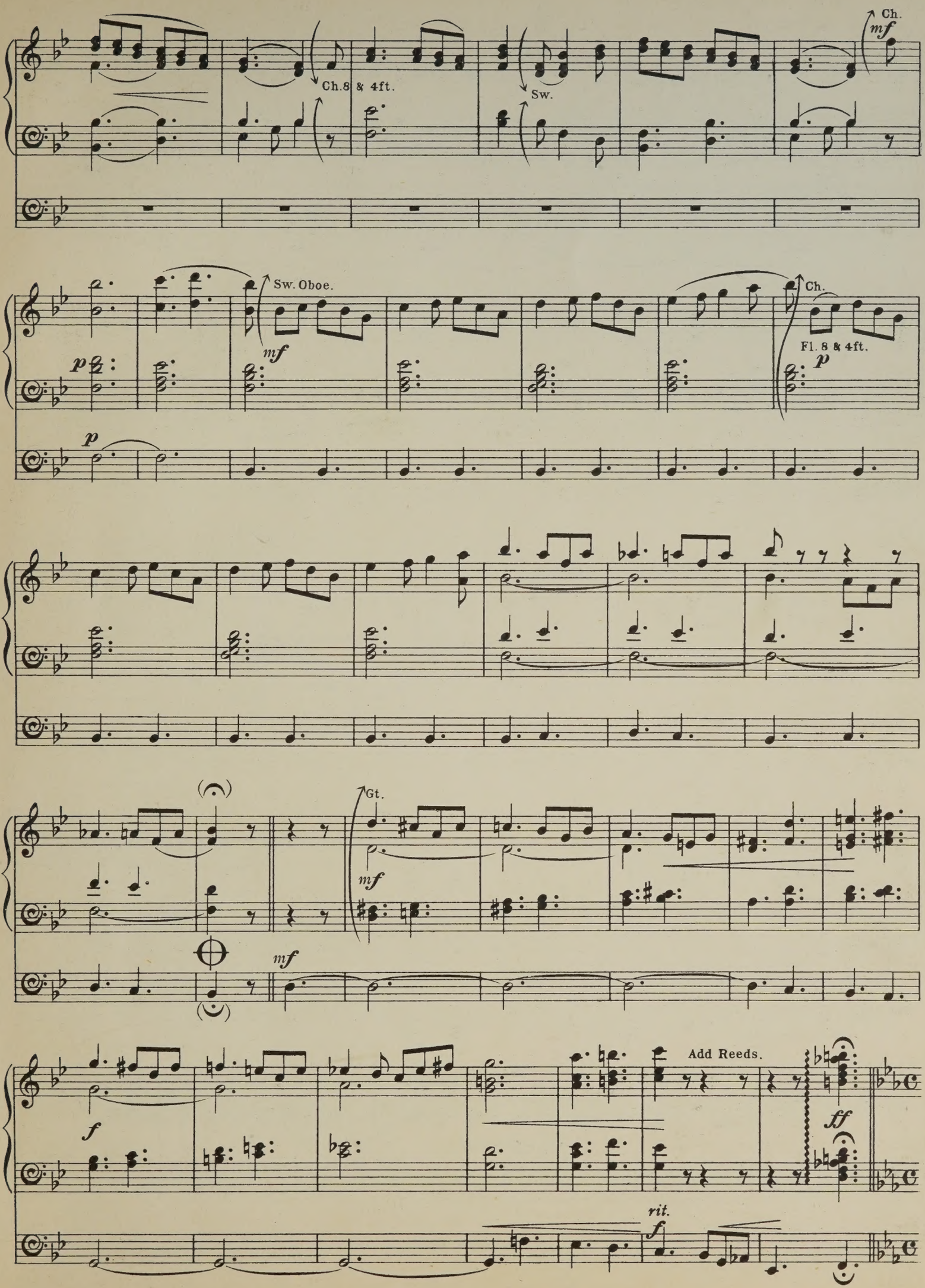
Copyright, MCMI, by Chappell & Co


cres:
Sw.
mf
mf
Full Sw.
cres:
Gt.
reduce Sw.
ff
f
mf
Ch. 8ft.
p
ff
f
mf
Sw.
p
Sw.
p
Ch.

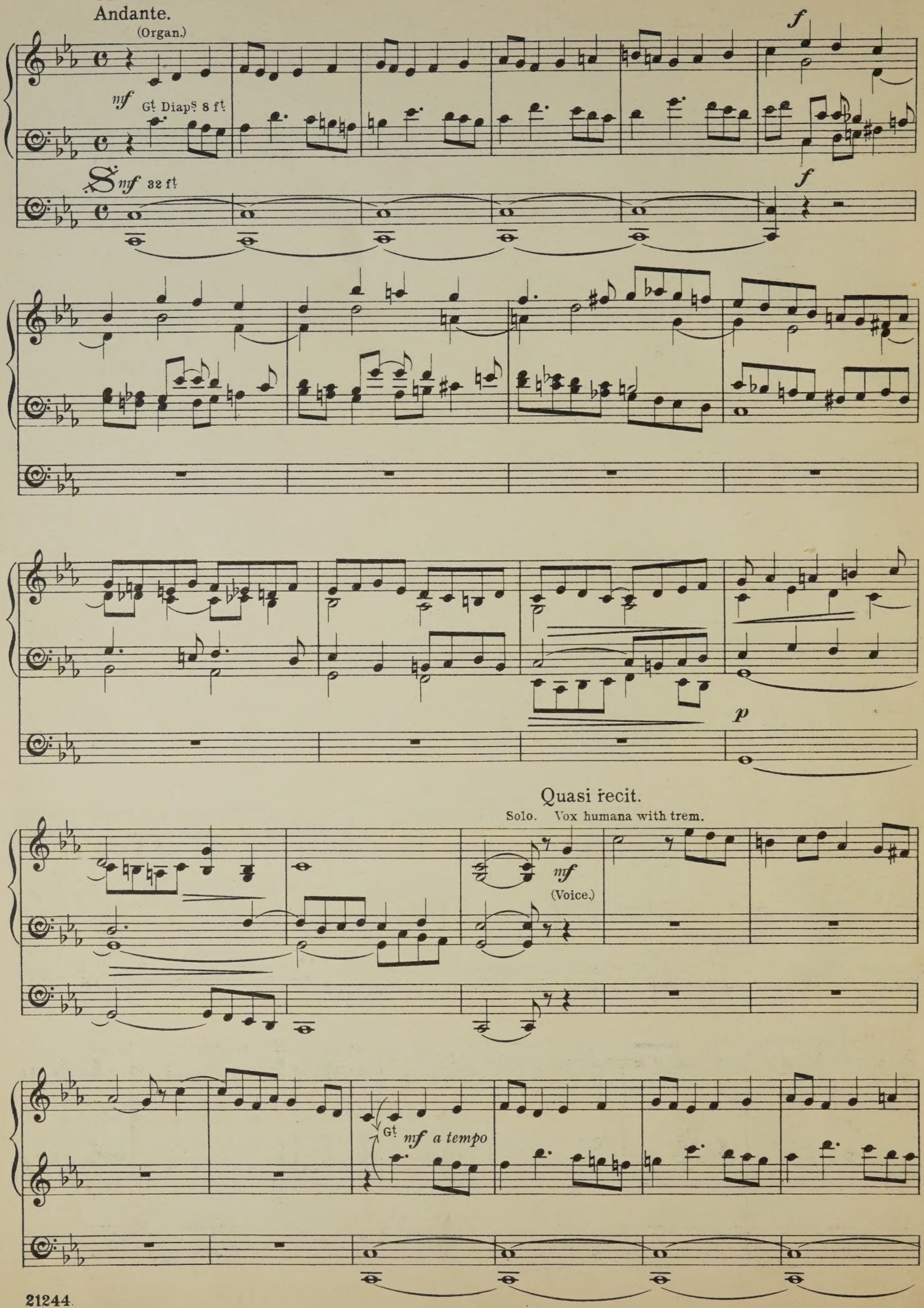
"MORNING SONG."

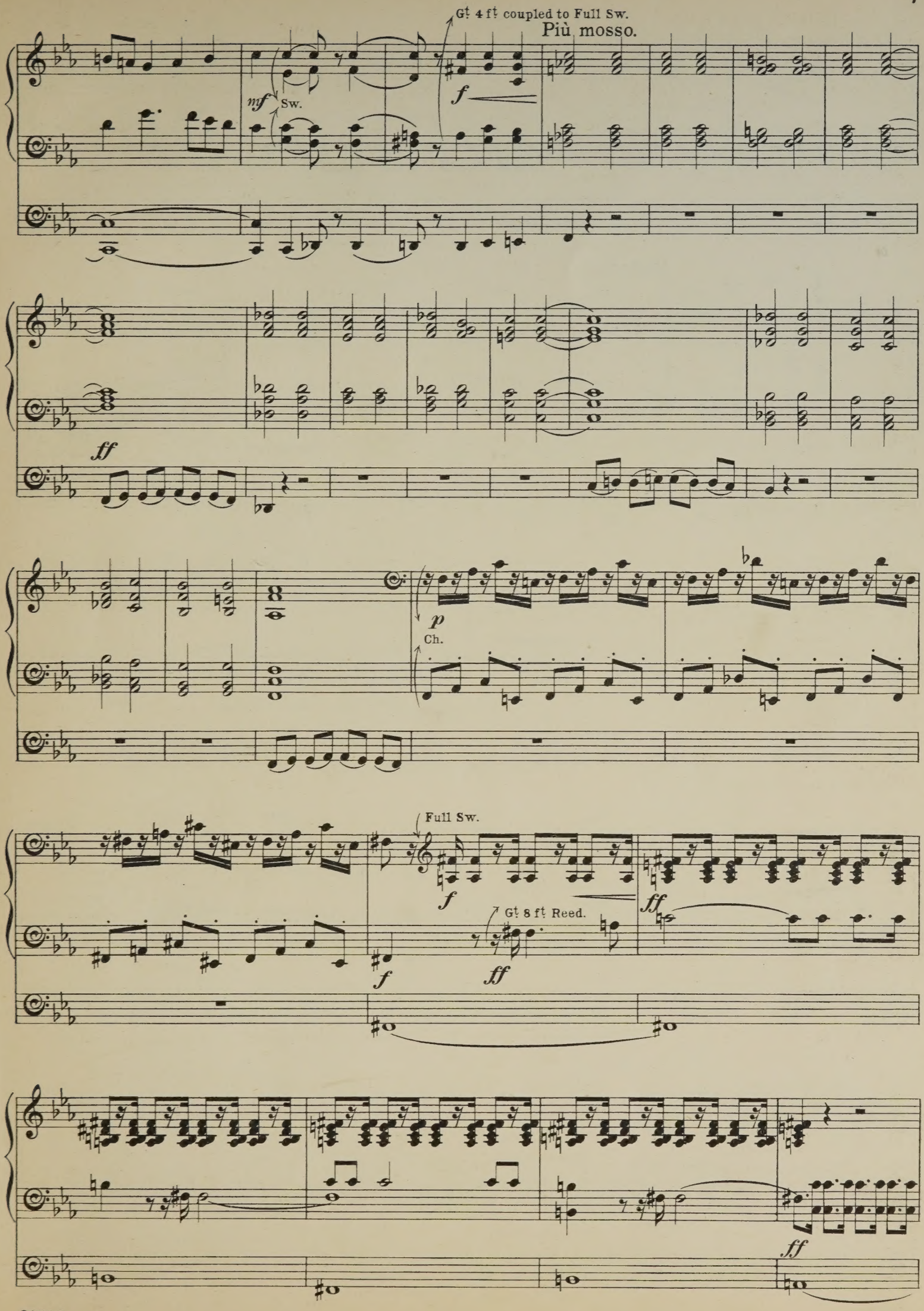
Allegretto.

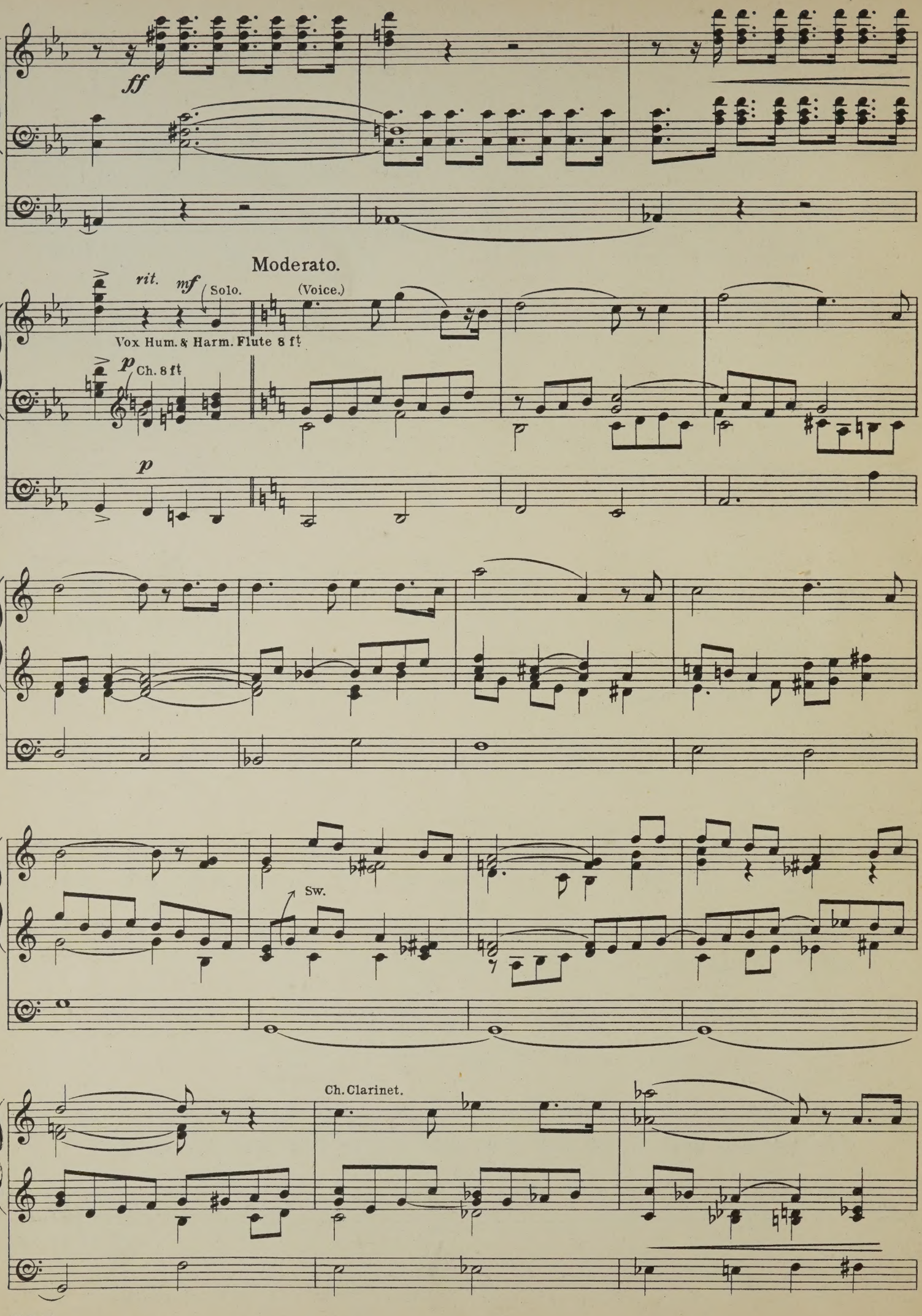


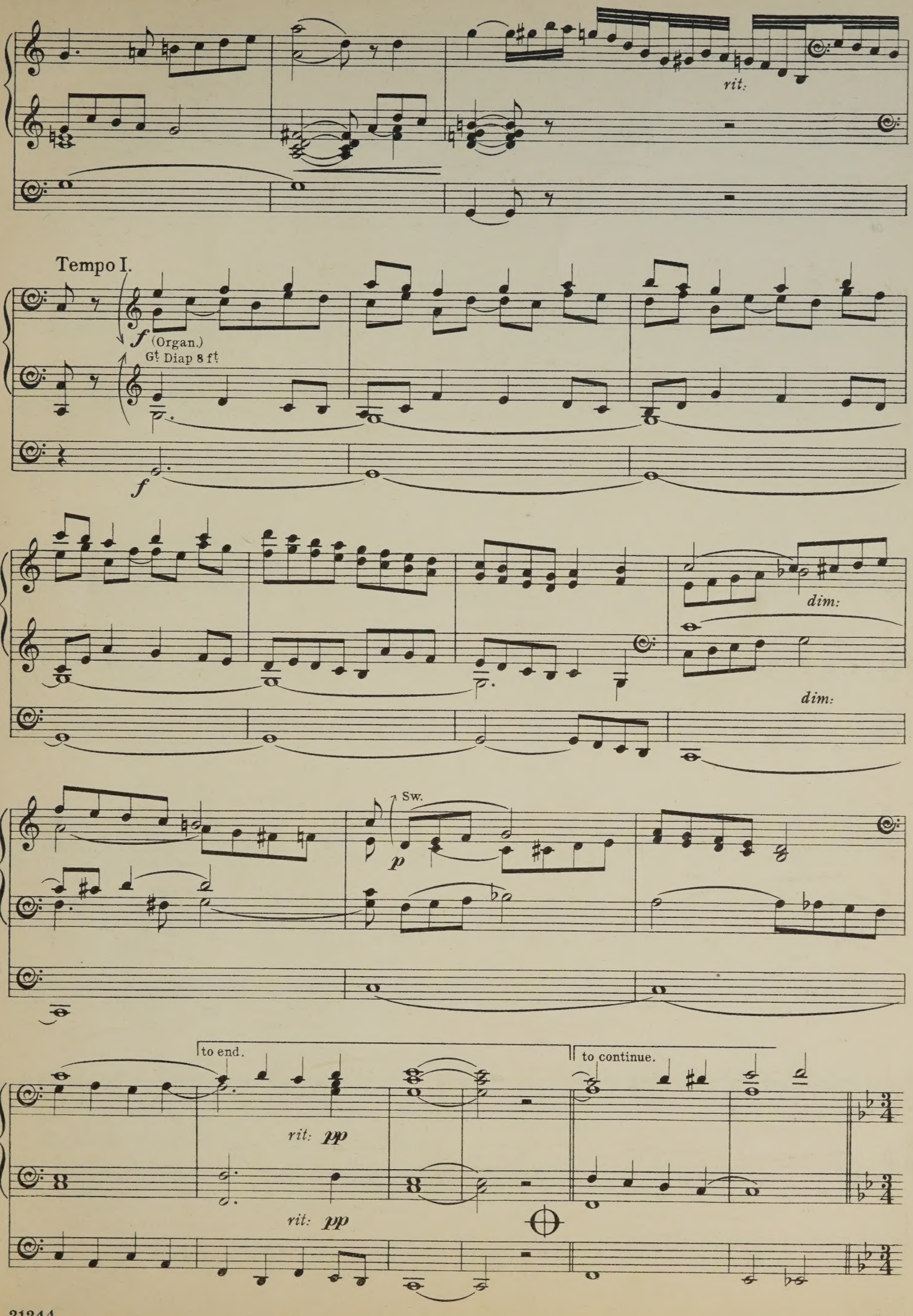

Ch.
mf
Ch.8 & 4ft.
Sw.
Sw. Oboe.
p
mf
Ch.
Fl. 8 & 4ft.
p
p
(𝄐)
Gt.
mf
mf
(𝄐)
Add Reeds.
f
ff
rit.
f

"CHURCH SCENE."



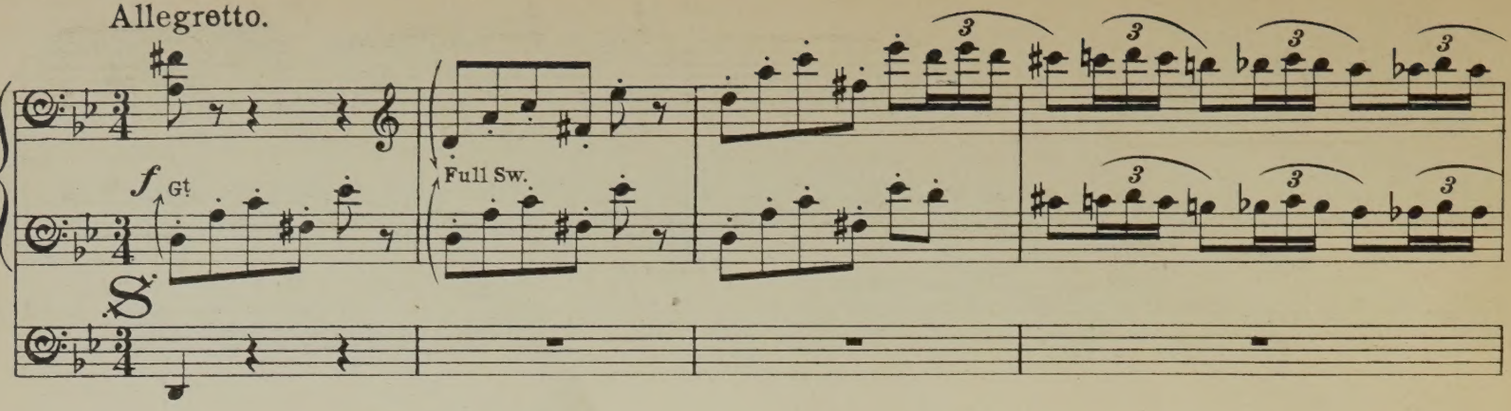

Gt 4 ft coupled to Full Sw.
Più mosso.
mf
Sw.
f
ff
p
Ch.
Full Sw.
f
Gt 8 ft Reed.
ff
ff


ff
Moderato.
rit.
mf
Solo.
(Voice.)
Vox Hum. & Harm. Flute 8 ft
p
Ch. 8 ft
p
Sw.
Ch. Clarinet.

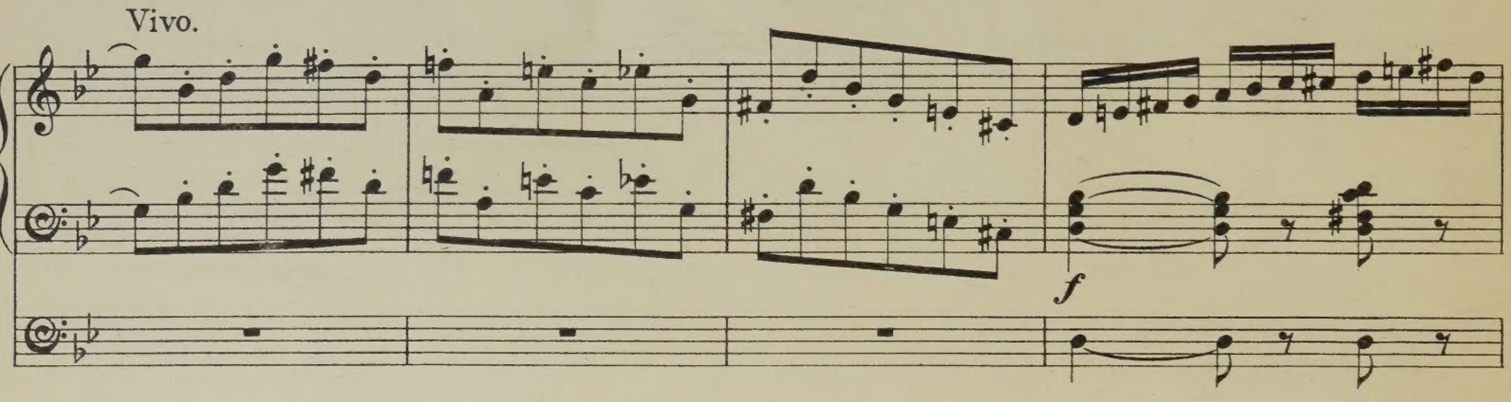

rit:
Tempo I.
f
(Organ.)
Gt Diap 8 ft
f
dim:
dim:
Sw.
p
to end.
to continue.
rit: pp
rit: pp

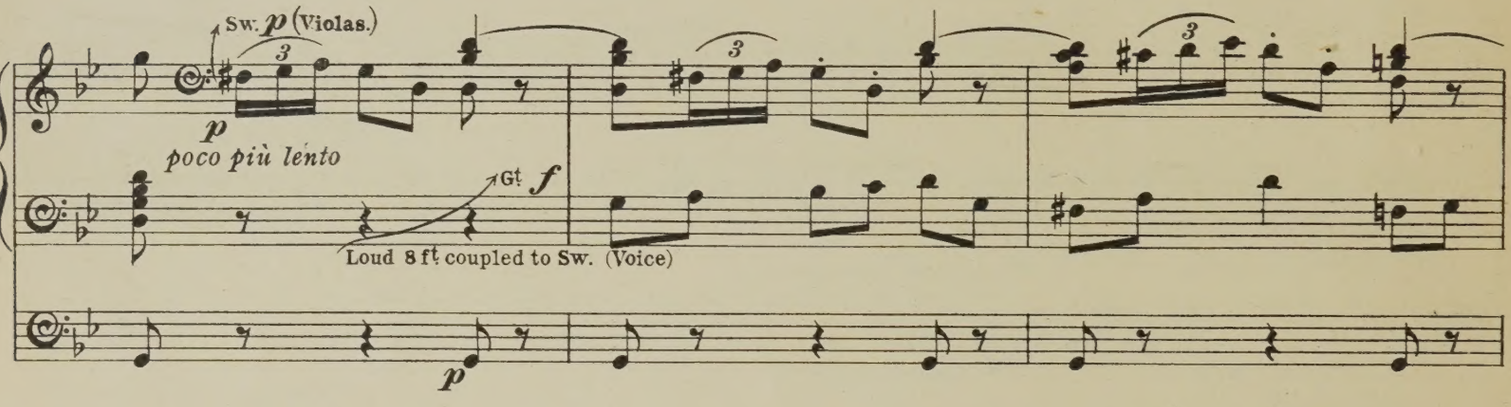
"SERENADE."

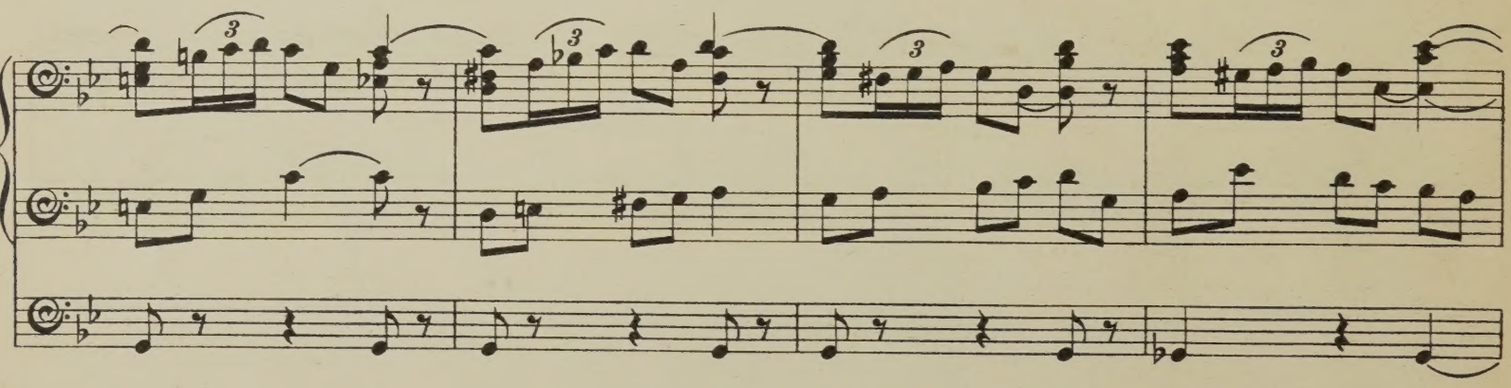
Allegretto.

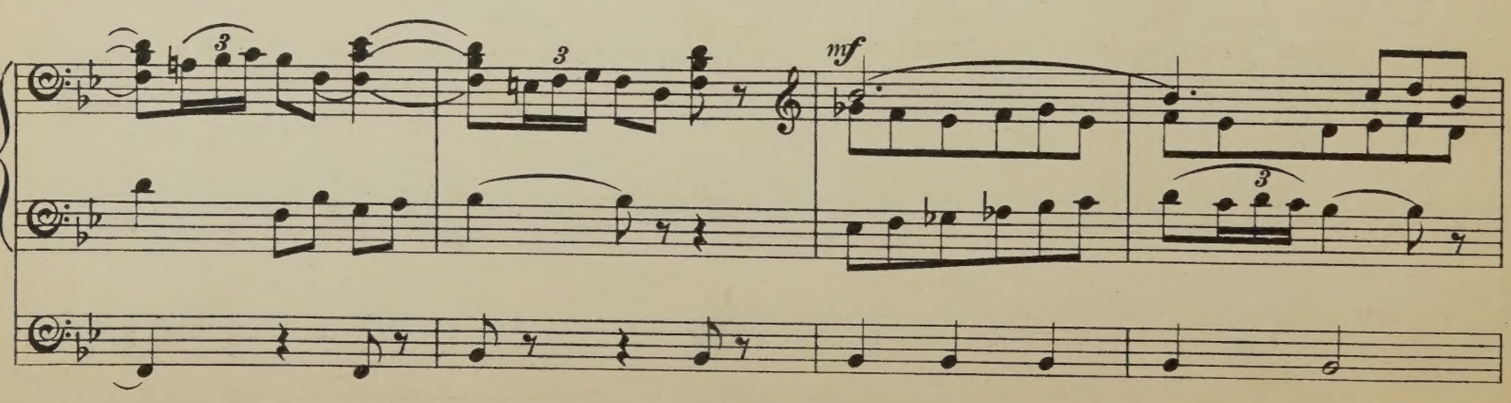


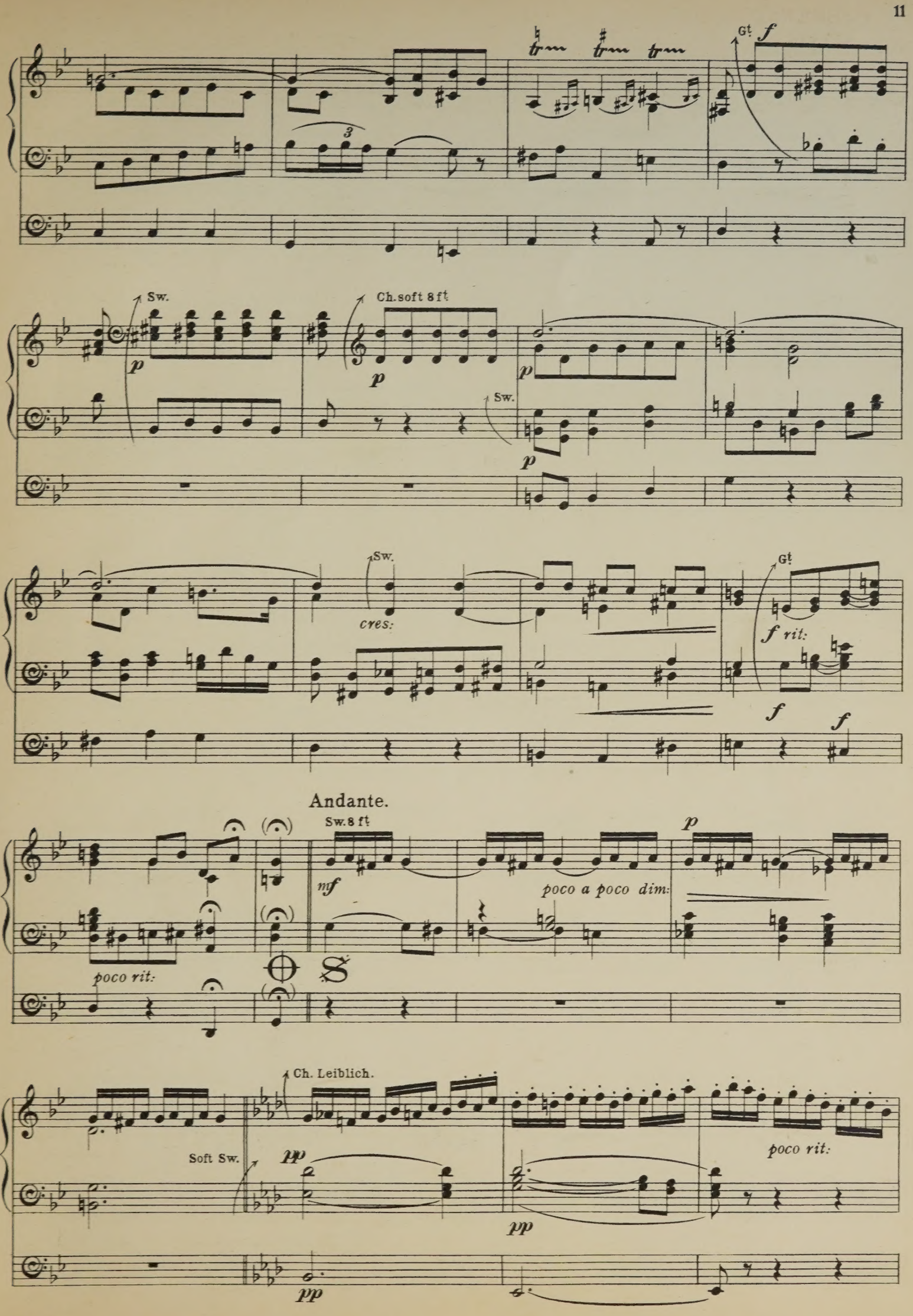
Vivo.



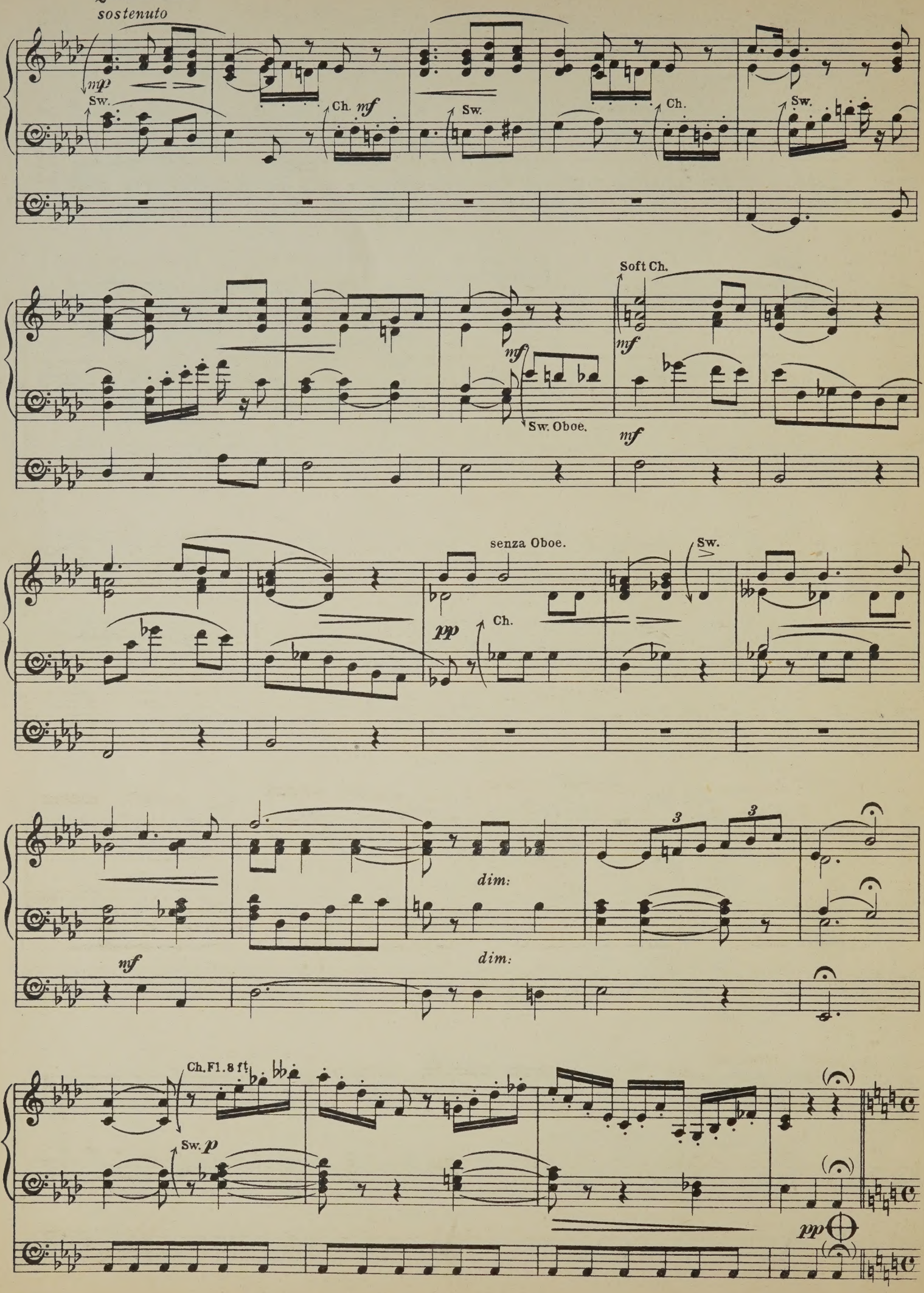


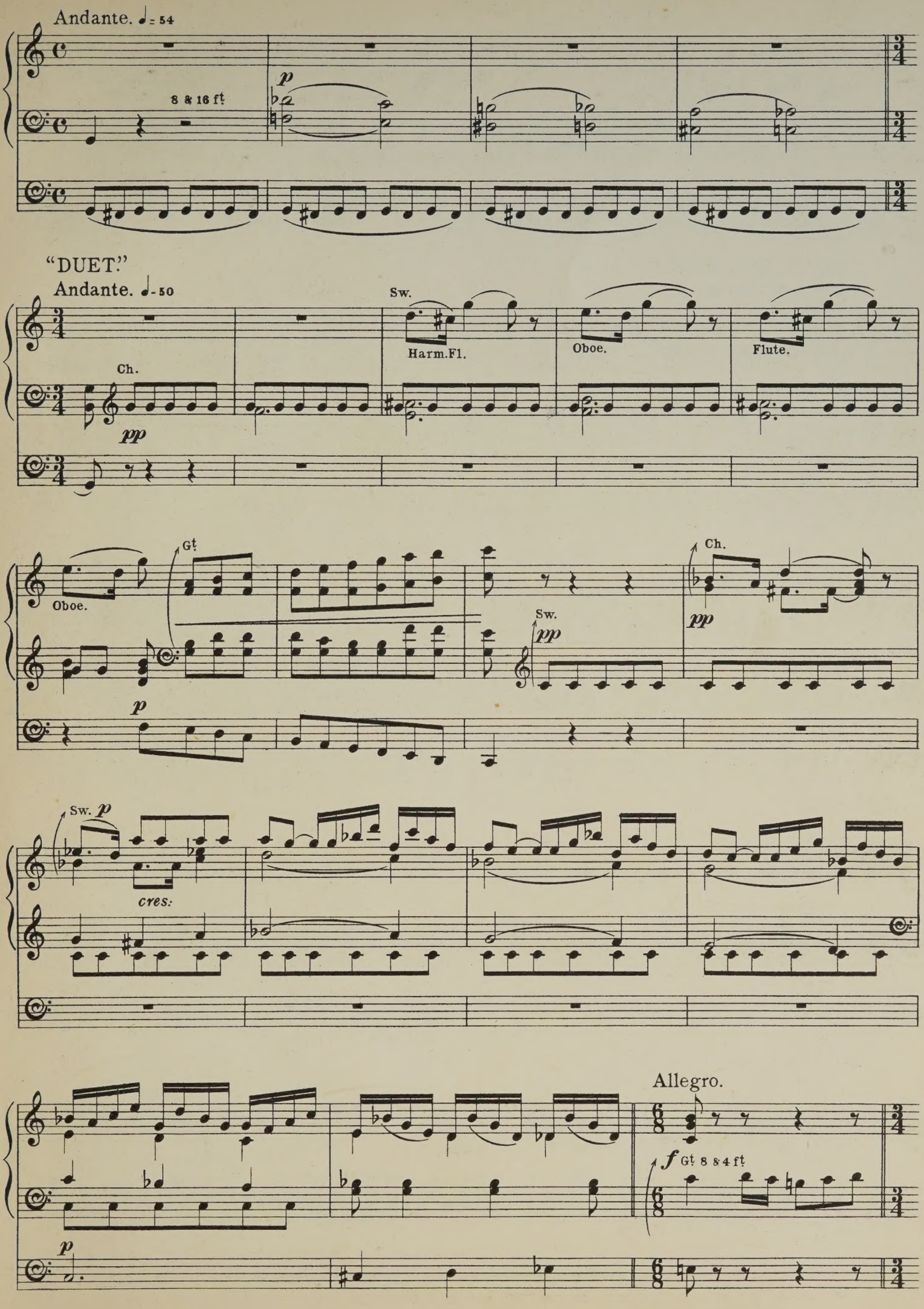


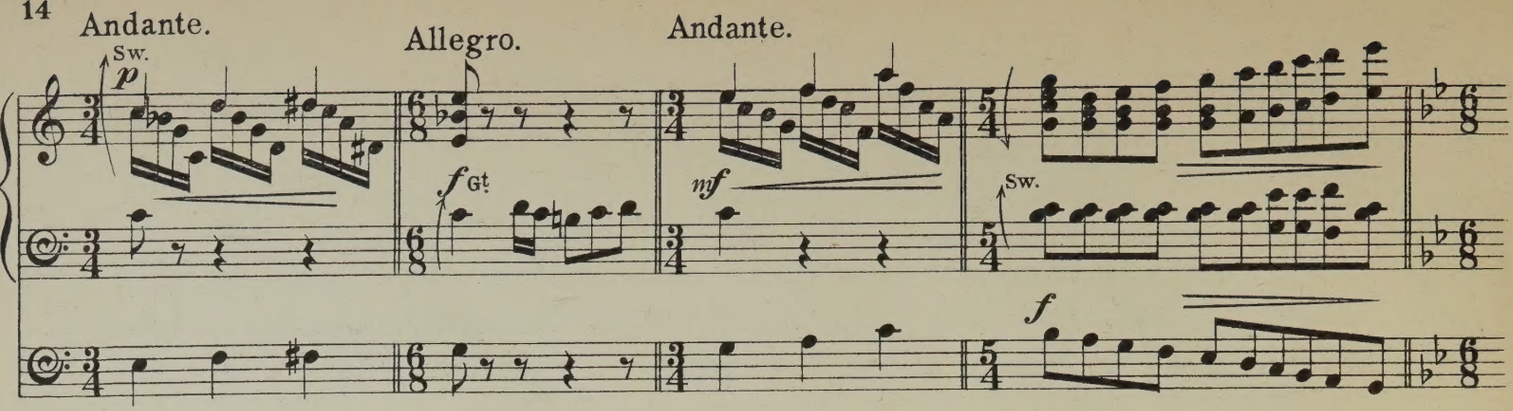



Gt.
f
Sw.
p
Ch. soft 8 ft.
p
Sw.
p
p
Sw.
cres:
Gt.
f rit:
f
f
Andante.
Sw. 8 ft.
mf
poco a poco dim:
p
poco rit:
Ch. Leiblich.
Soft Sw.
pp
pp
poco rit:
pp

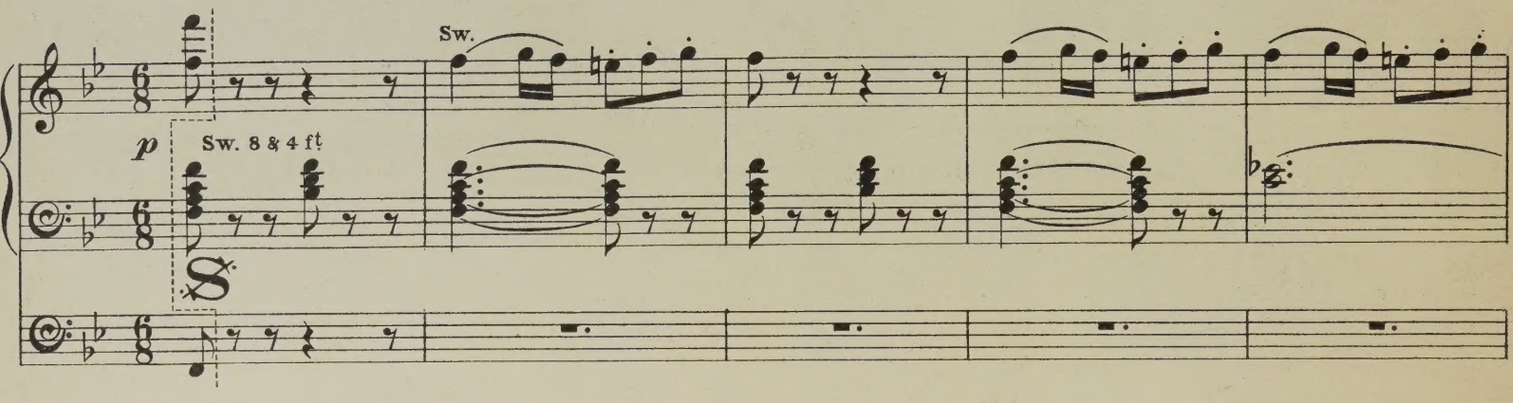
"QUARTET."

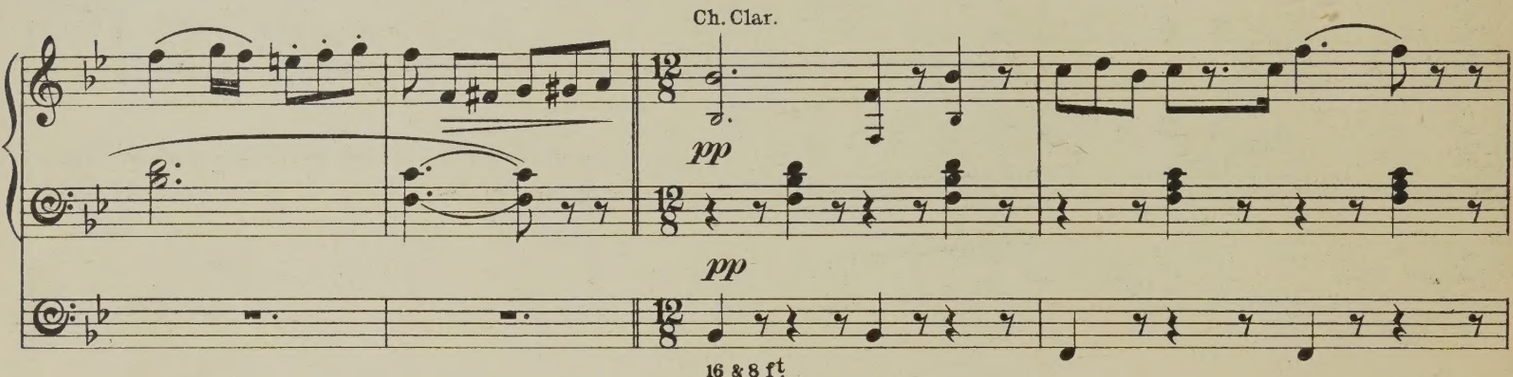

sostenuto
mp
Sw.
Ch. mf
Sw.
Ch.
Sw.
Soft Ch.
mf
mf
Sw. Oboe.
mf
senza Oboe.
Sw.
pp
Ch.
dim:
dim:
nf
3
3
Ch. Fl. 8 ft.
Sw. p
pp

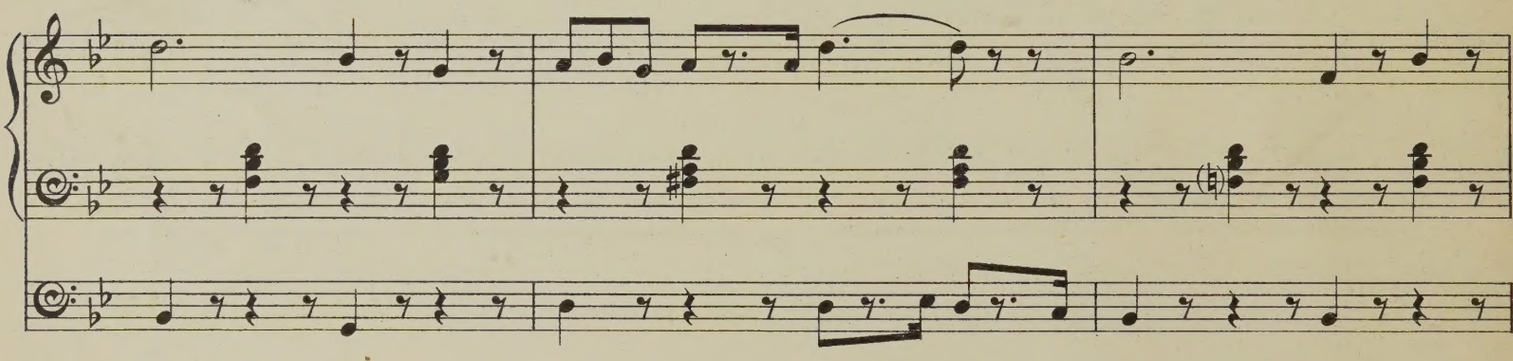

Andante. ♩= 54
8 & 16 ft
p
"DUET."
Andante. ♩= 50
Sw.
Harm.Fl.
Oboe.
Flute.
Ch.
pp
Gt
Oboe.
p
Sw.
pp
Ch.
pp
Sw. p
cres.
Allegro.
f Gt 8 & 4 ft
p

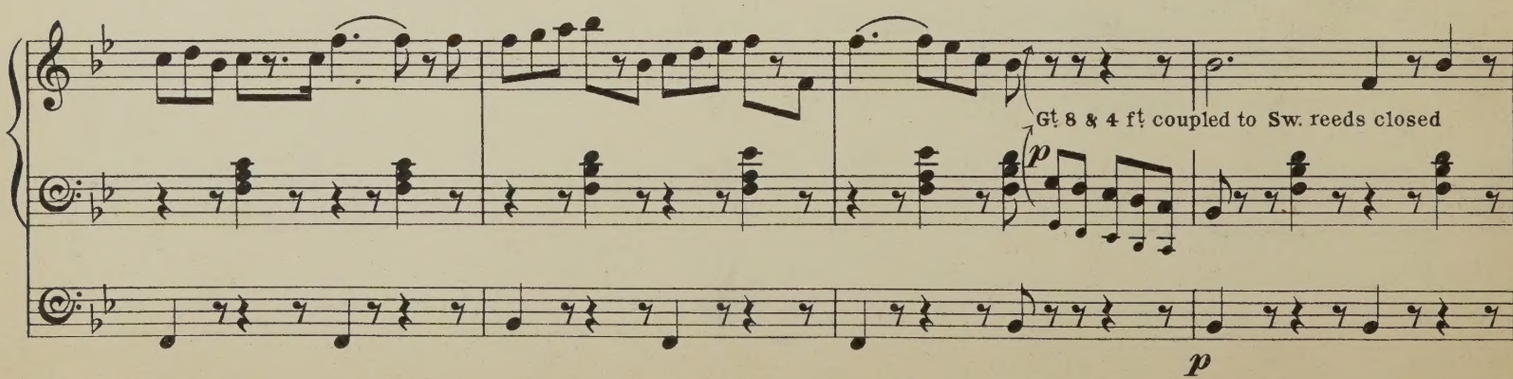


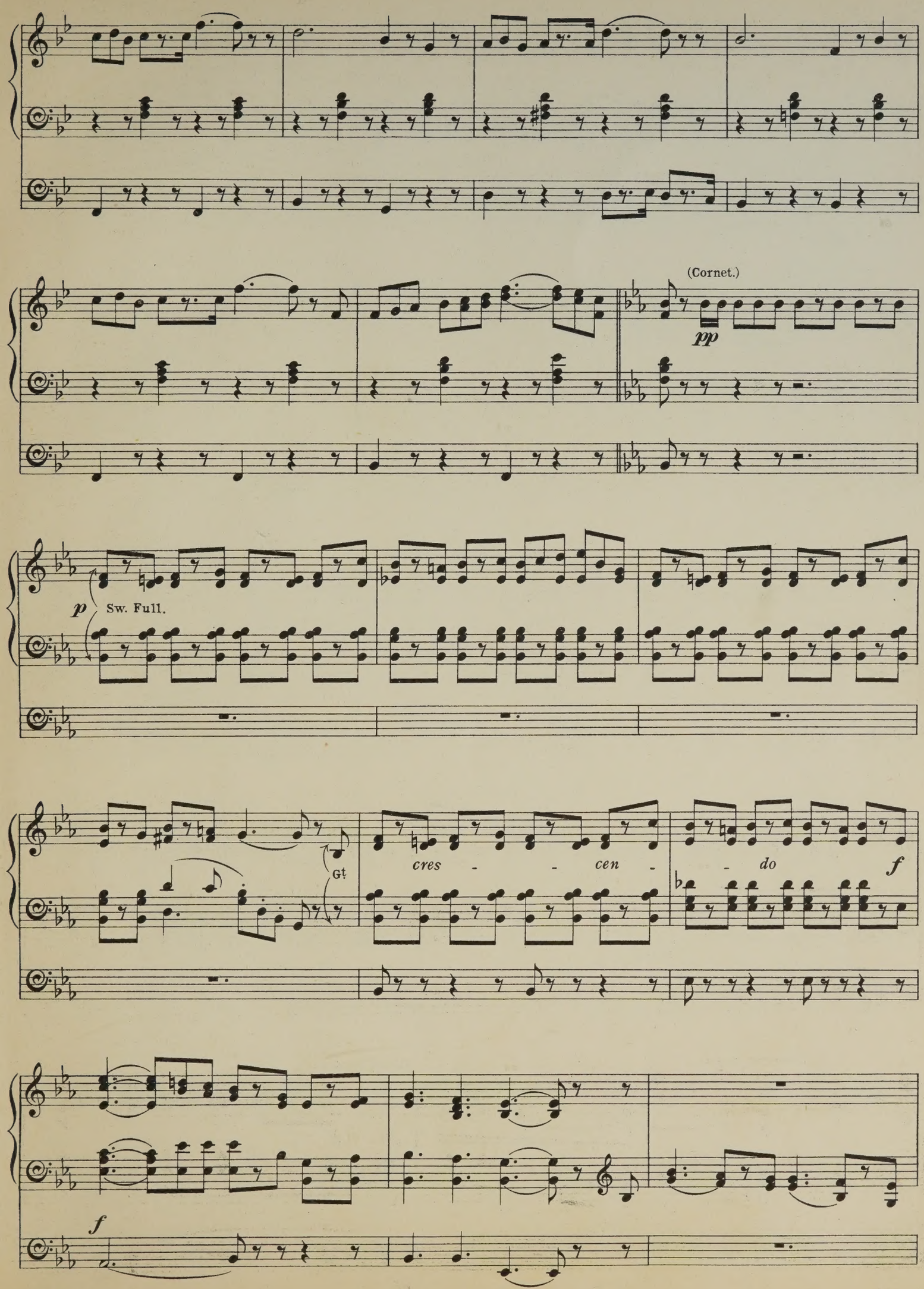
"SOLDIERS' CHORUS."
Tempo di marcia.

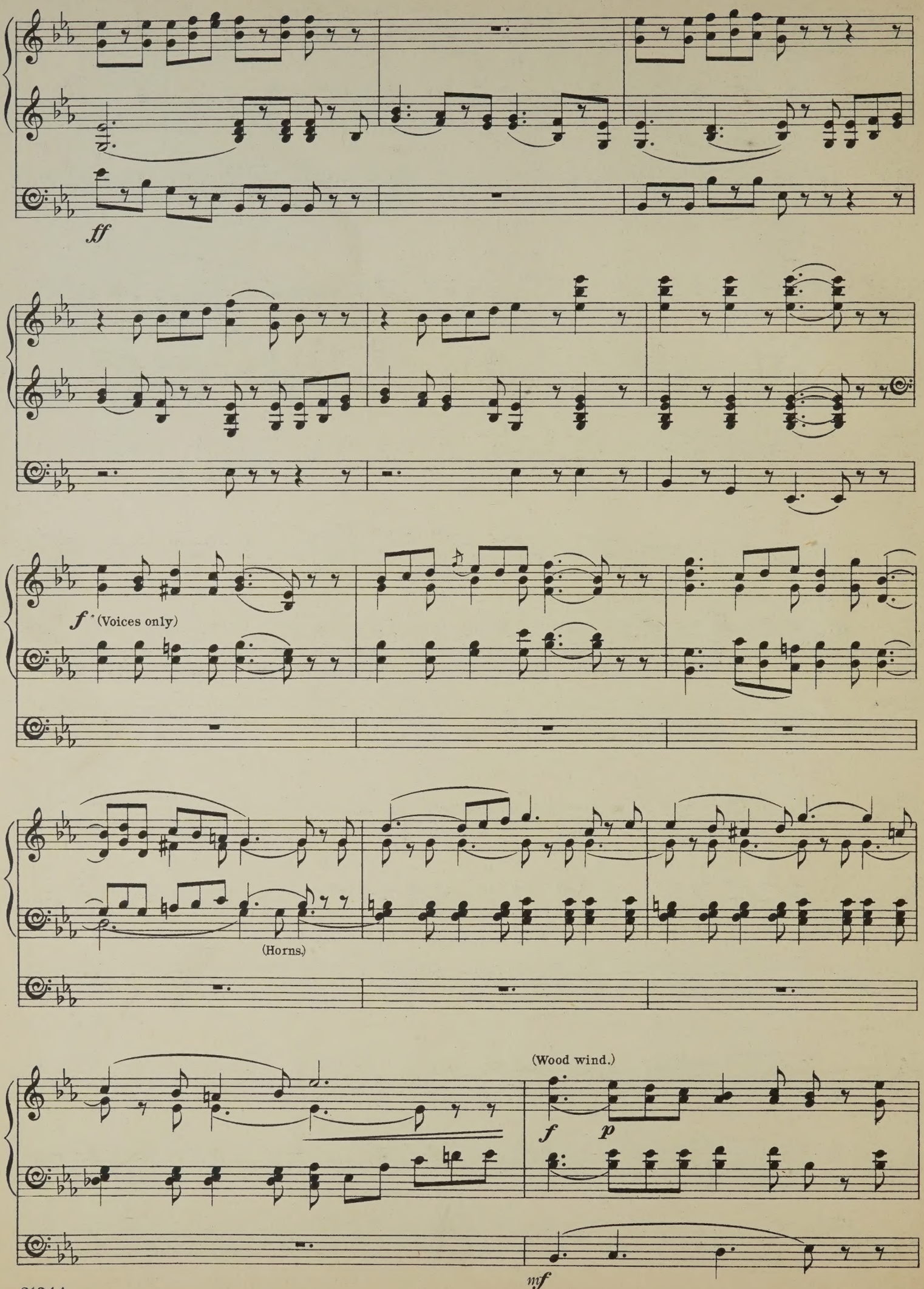


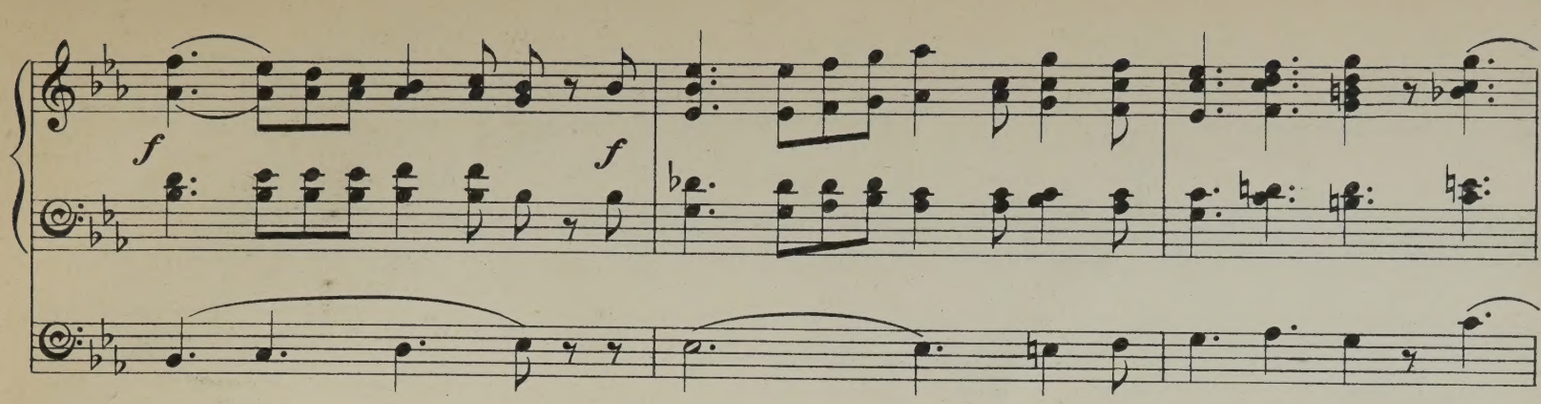


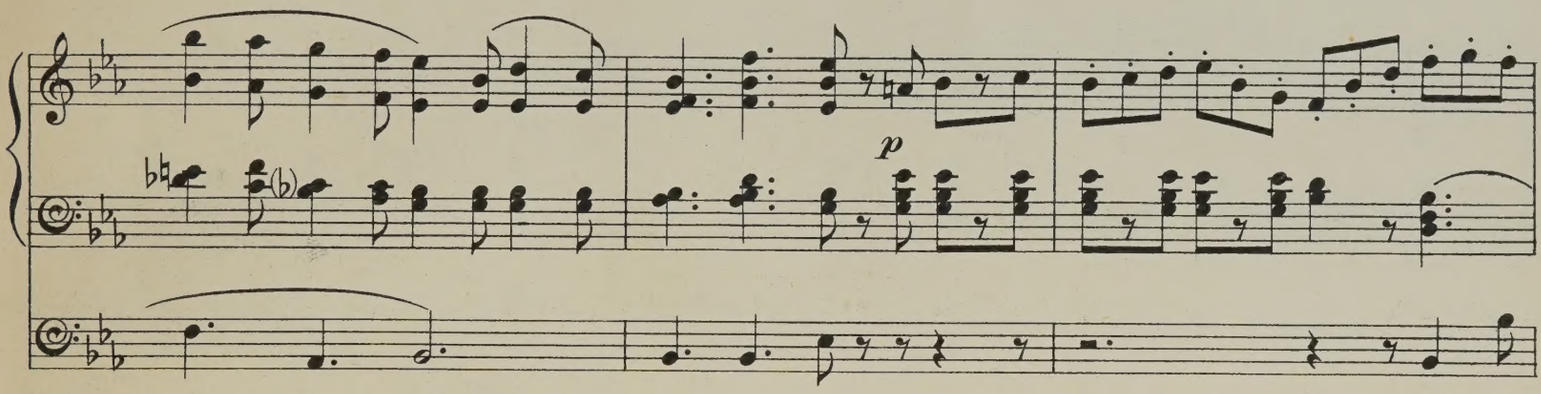


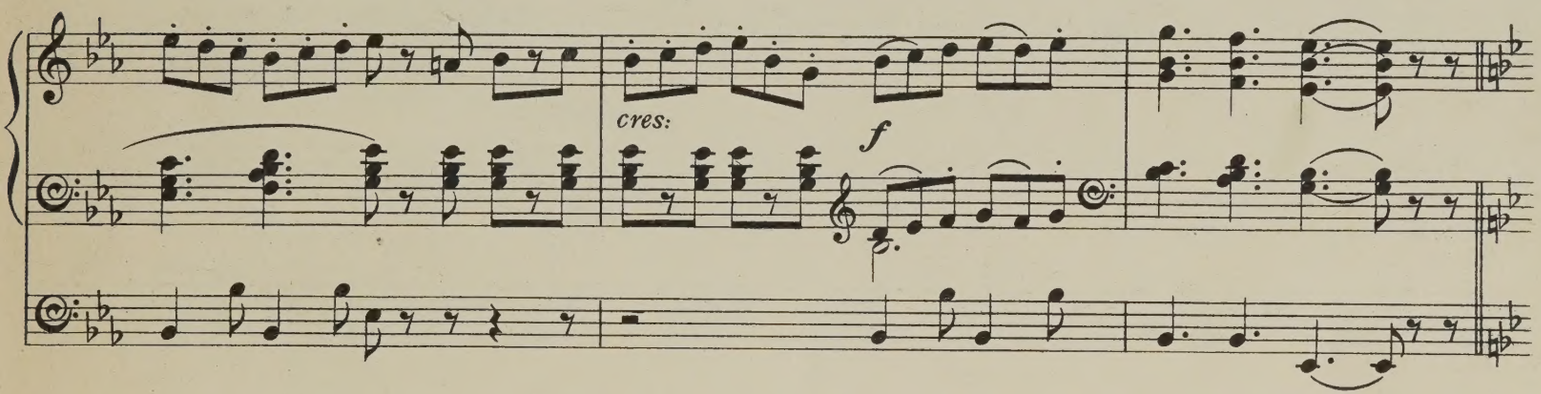


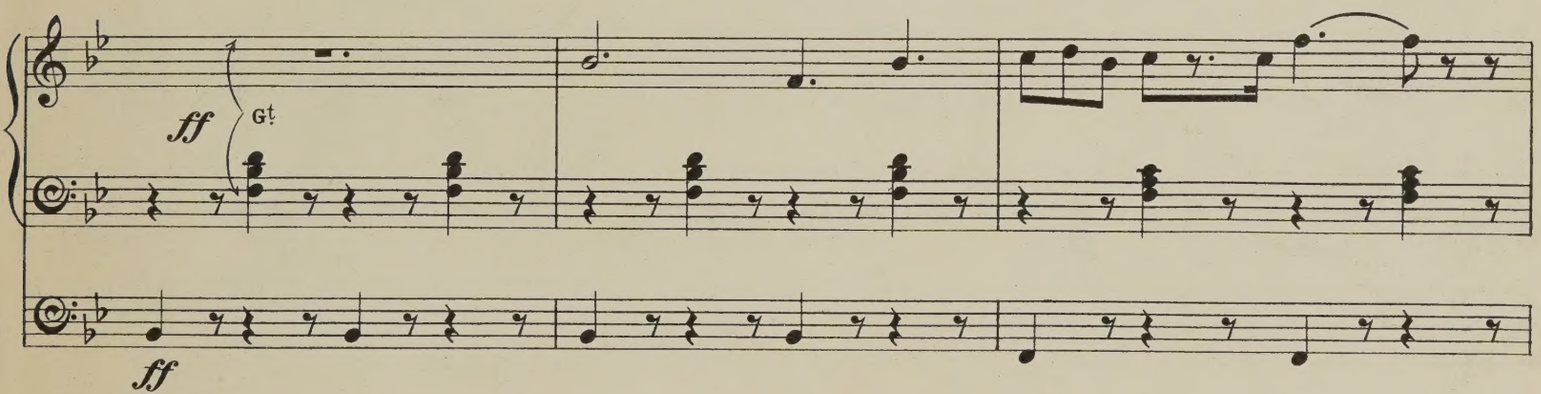

(Cornet.)
pp
p
Sw. Full.
Gt
cres - - cen - - do
f
f

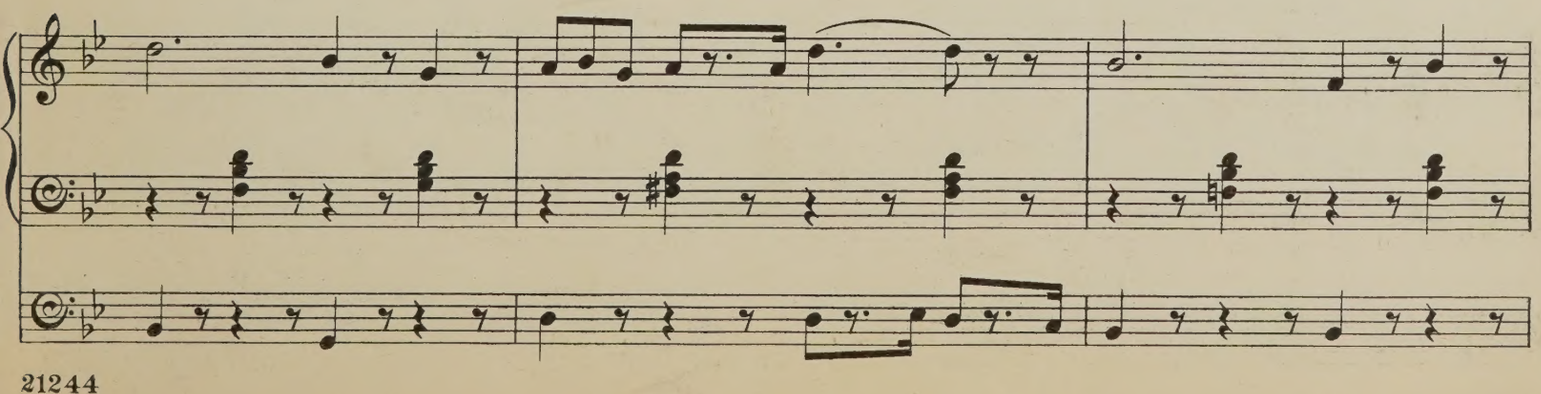

ff
f
(Voices only)
(Horns.)
(Wood wind.)
f
p
mf

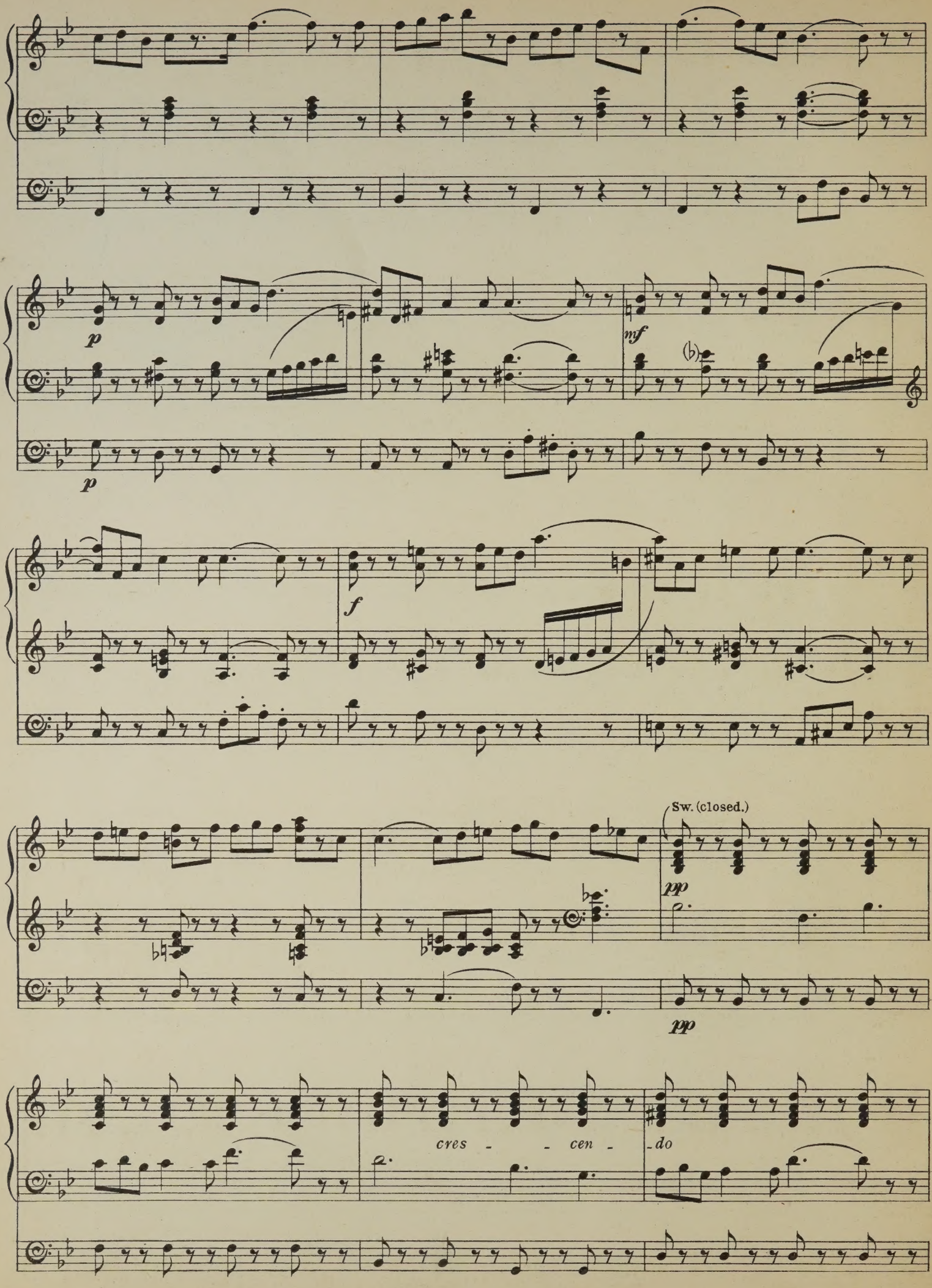

f
f

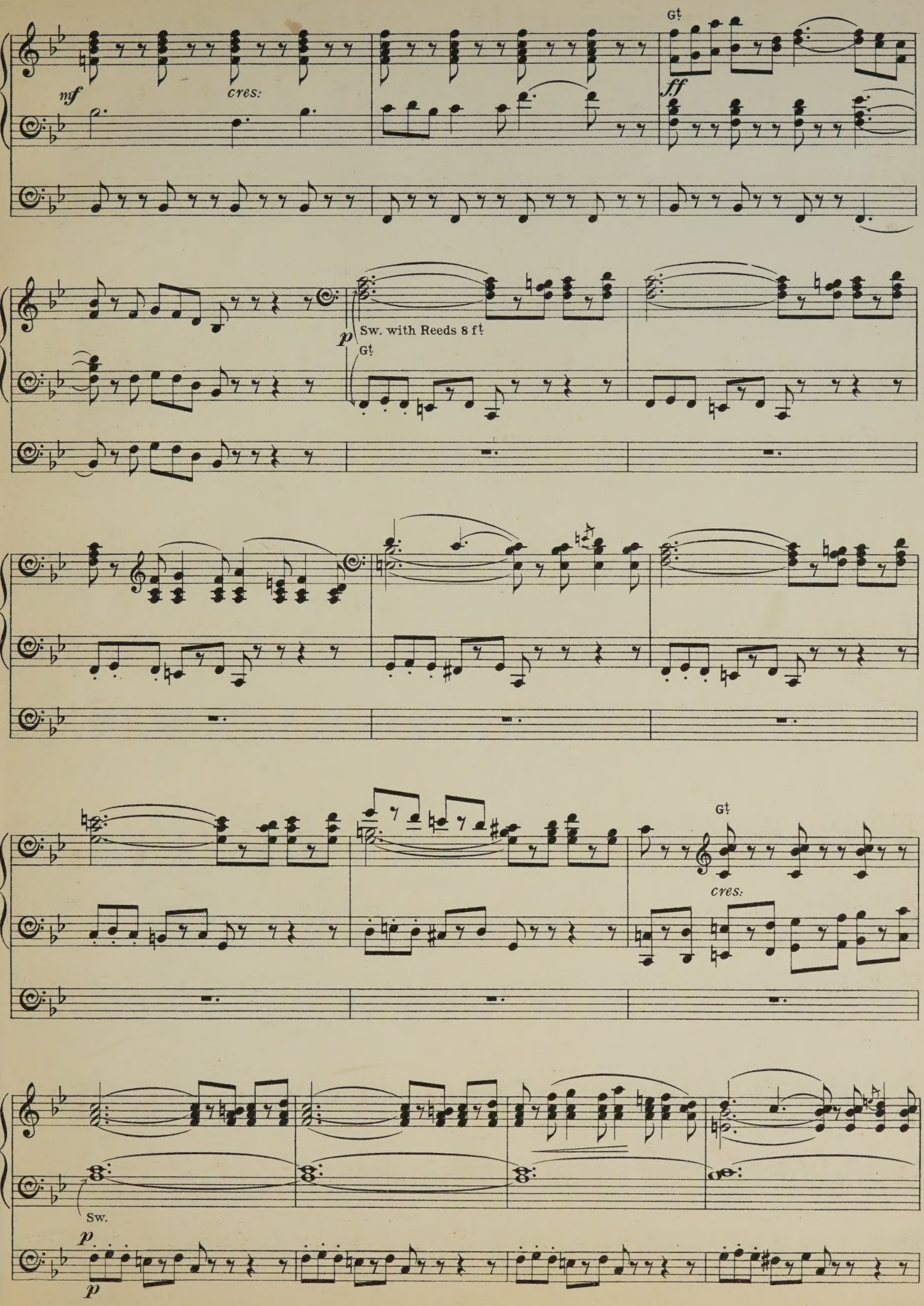

p

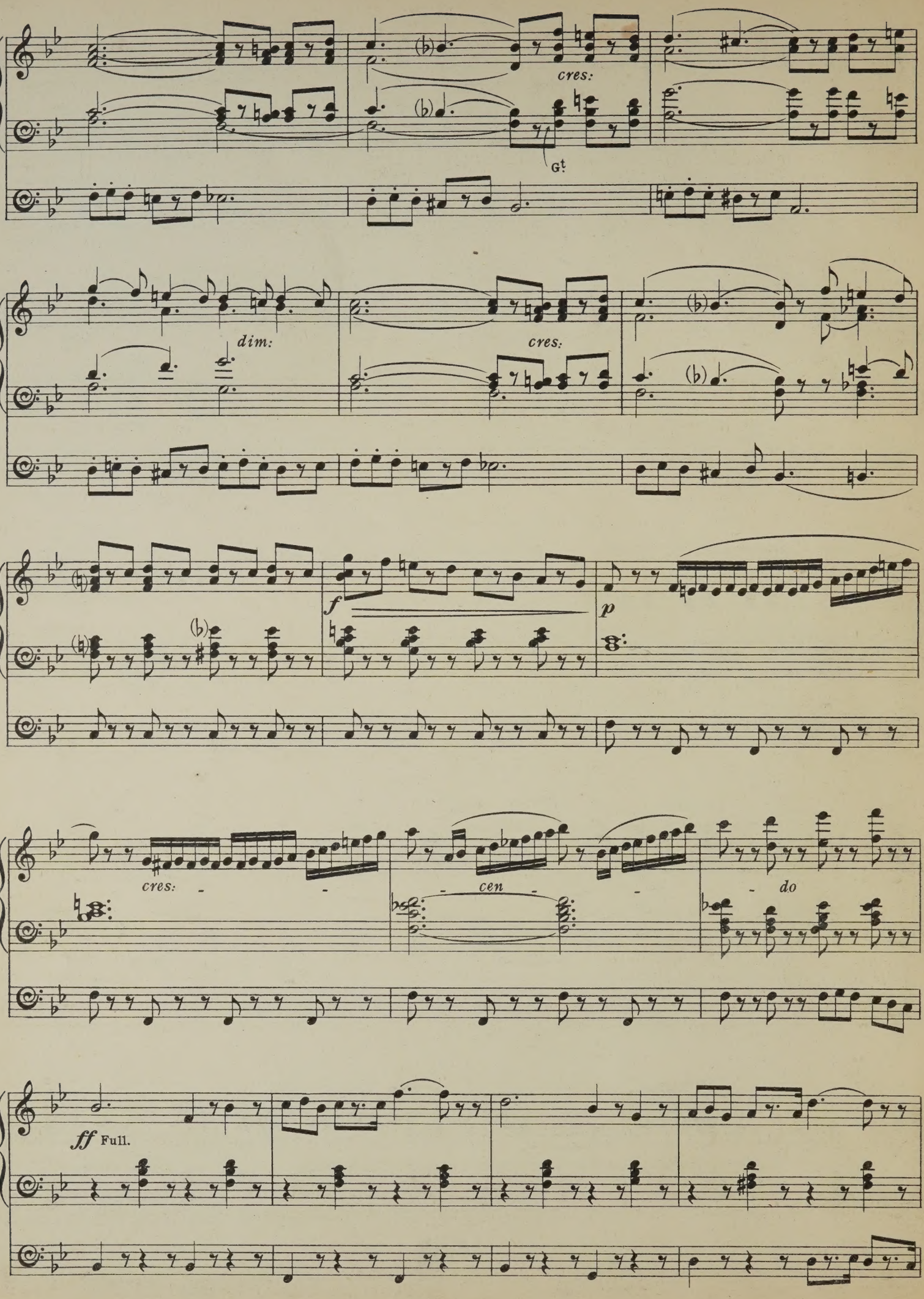

cres:
f

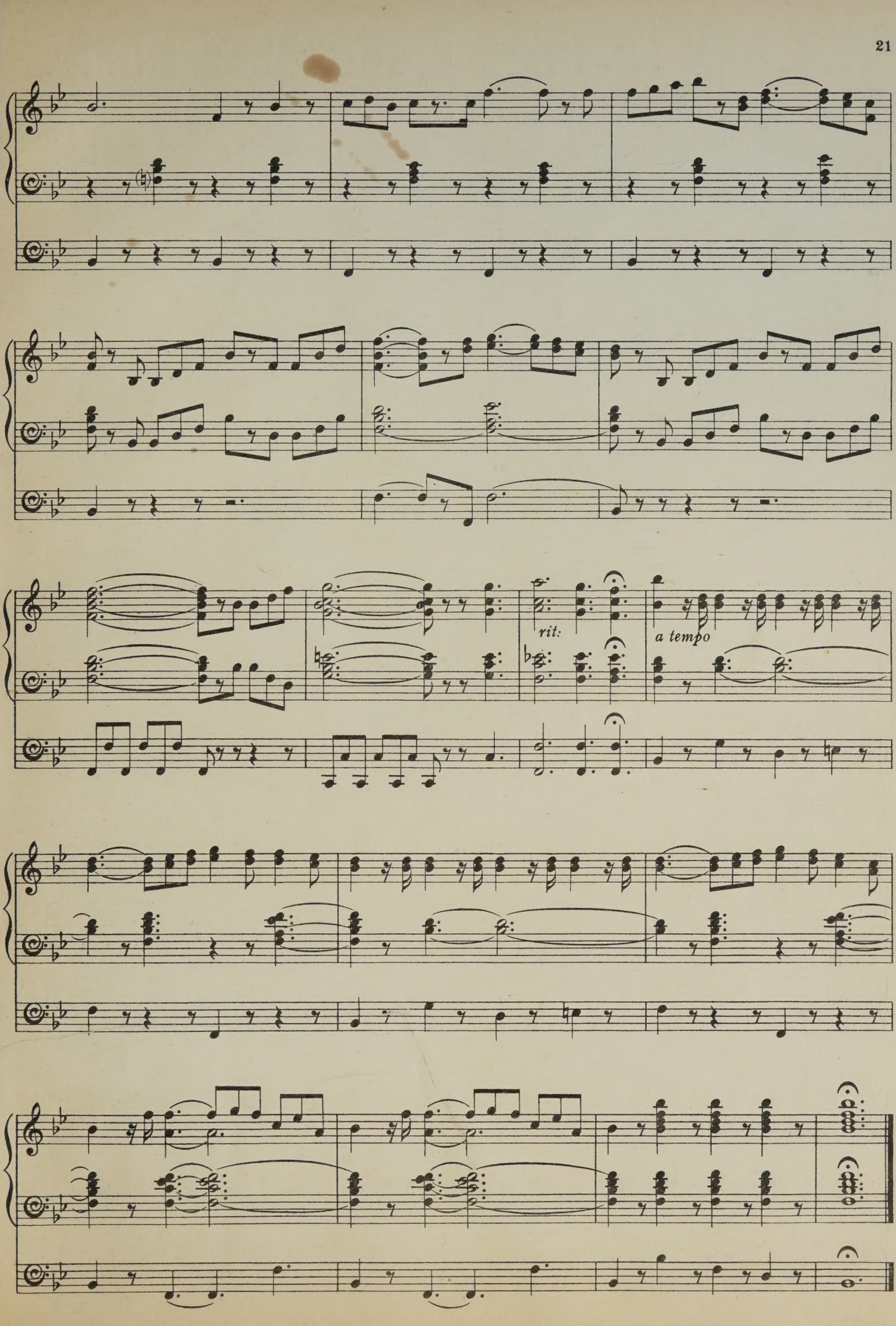

ff
Gt
ff




p
p
mf
f
Sw. (closed.)
pp
pp
cres - - cen - do


Gt
mf
cres:
ff
p
Sw. with Reeds 8 ft
Gt
Gt
cres:
Sw.
p
p

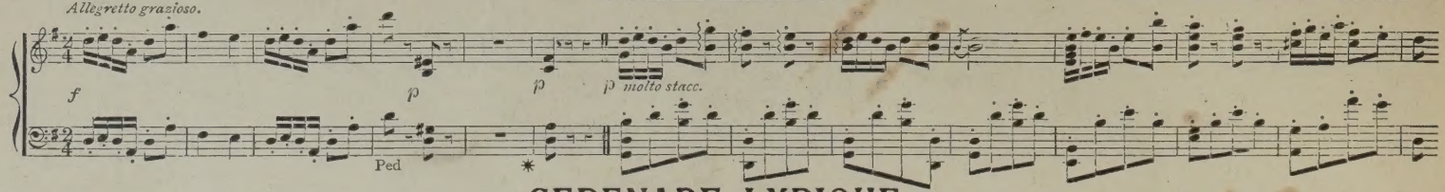

cres:
Gt
dim:
cres:
f
p
cres:
cen
do
ff Full.


rit:
a tempo

NEW AND POPULAR PIANOFORTE MUSIC.

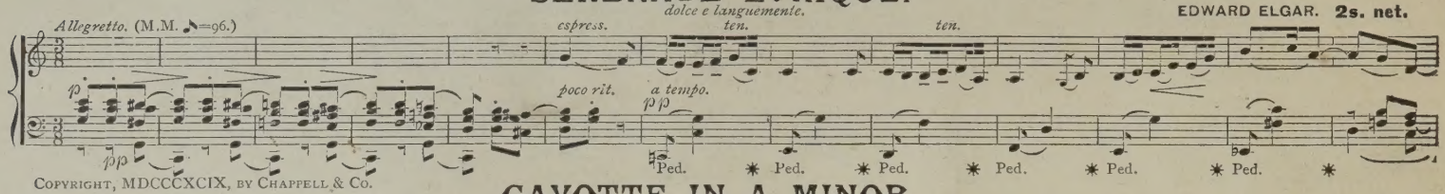
SCHERZETTO.

MAUDE VALÉRIE WHITE. **2s net.**



SERENADE LYRIQUE.

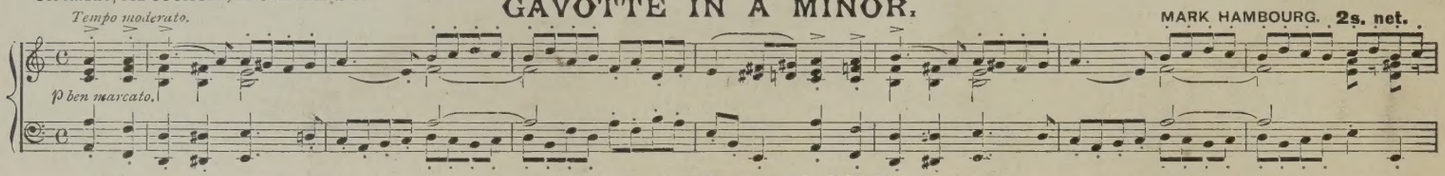
EDWARD ELGAR. **2s. net.**



COPYRIGHT, MDCCCXCIX, BY CHAPPELL & CO.

GAVOTTE IN A MINOR.

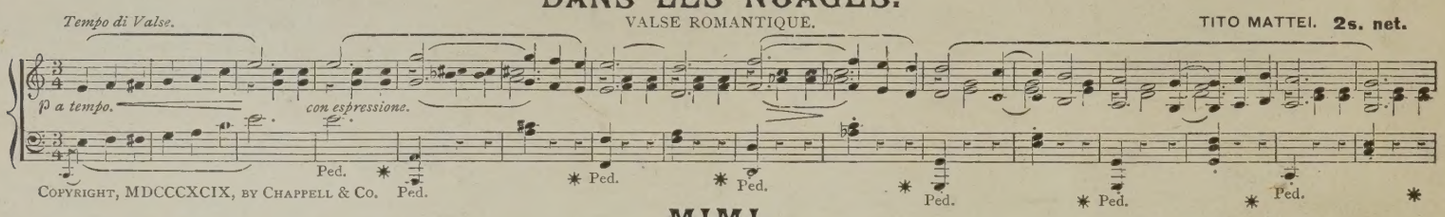
MARK HAMBOURG. **2s. net.**



DANS LES NUAGES.

VALSE ROMANTIQUE.

TITO MATTEI. **2s. net.**

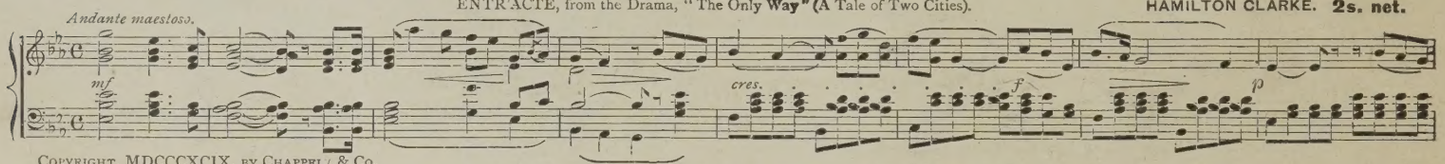


COPYRIGHT, MDCCCXCIX, BY CHAPPELL & CO.

MIMI.

ENTR'ACTE, from the Drama, "The Only Way" (A Tale of Two Cities).

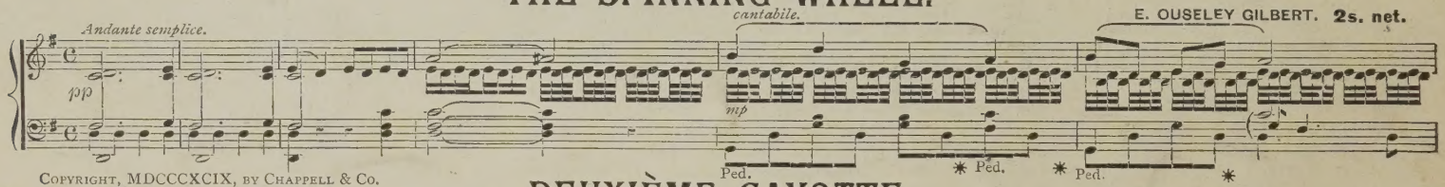
HAMILTON CLARKE. **2s. net.**



COPYRIGHT, MDCCCXCIX, BY CHAPPELL & CO.

THE SPINNING WHEEL.

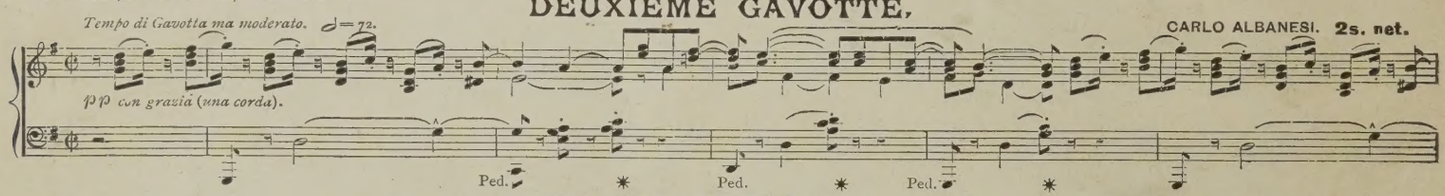
E. OUSELEY GILBERT. **2s. net.**



COPYRIGHT, MDCCCXCIX, BY CHAPPELL & CO.

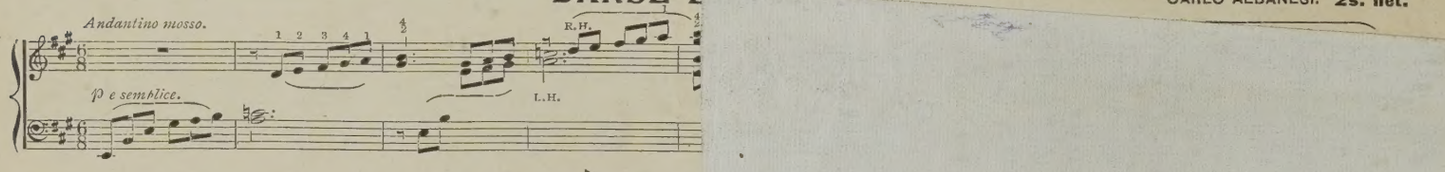
DEUXIÈME GAVOTTE.

CARLO ALBANESI. **2s. net.**

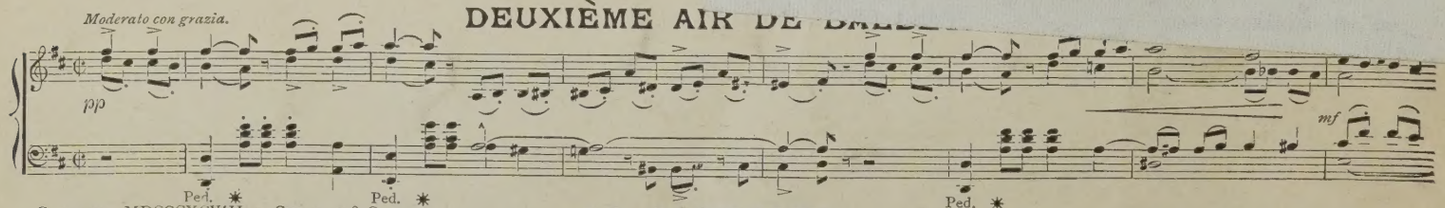


DANSE-BERCEUSE.

CARLO ALBANESI. **2s. net.**



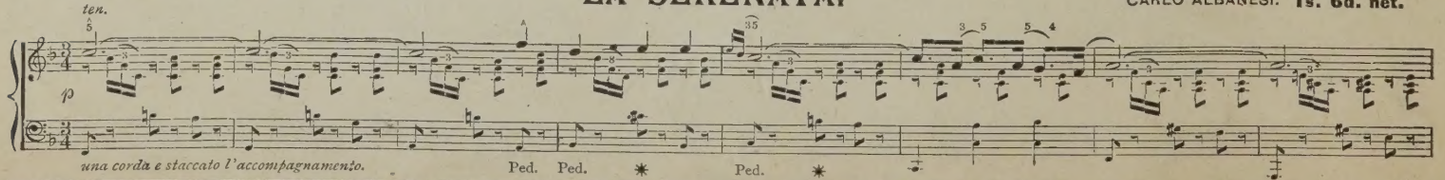
DEUXIÈME AIR DE BALLET.



COPYRIGHT, MDCCCXCVIII, BY CHAPPELL & CO.

LA SERENATA.

CARLO ALBANESI. **1s. 6d. net.**



Zum fünfzigjährigen Regierungs-Jubiläum
Seiner Majestät
des Kaisers und Königs
FRANZ JOSEF I.

Phantasie

für

ORGEL

über die

Oesterreichische Volkshymne

von

JOS. HAYDN.

Componirt
im Auftrag der Gesellschaft
zur Förderung Deutscher Wissenschaft, Kunst
und Literatur in Böhmen

von

Josef Labor.

OP. 9. Pr. 4 M_

Eigenthum des Verlegers für alle Länder.

LEIPZIG, J. RIETER-BIEDERMANN.

Den Verträgen gemäss geschützt.

2195.
1898.

Lith. Anst. v. C. G. Röder, Leipzig.

HORN & STORY
MUSIC & PIANO DEPOT
90 & 91, GREY ST.
NEWCASTLE-ON-TYNE

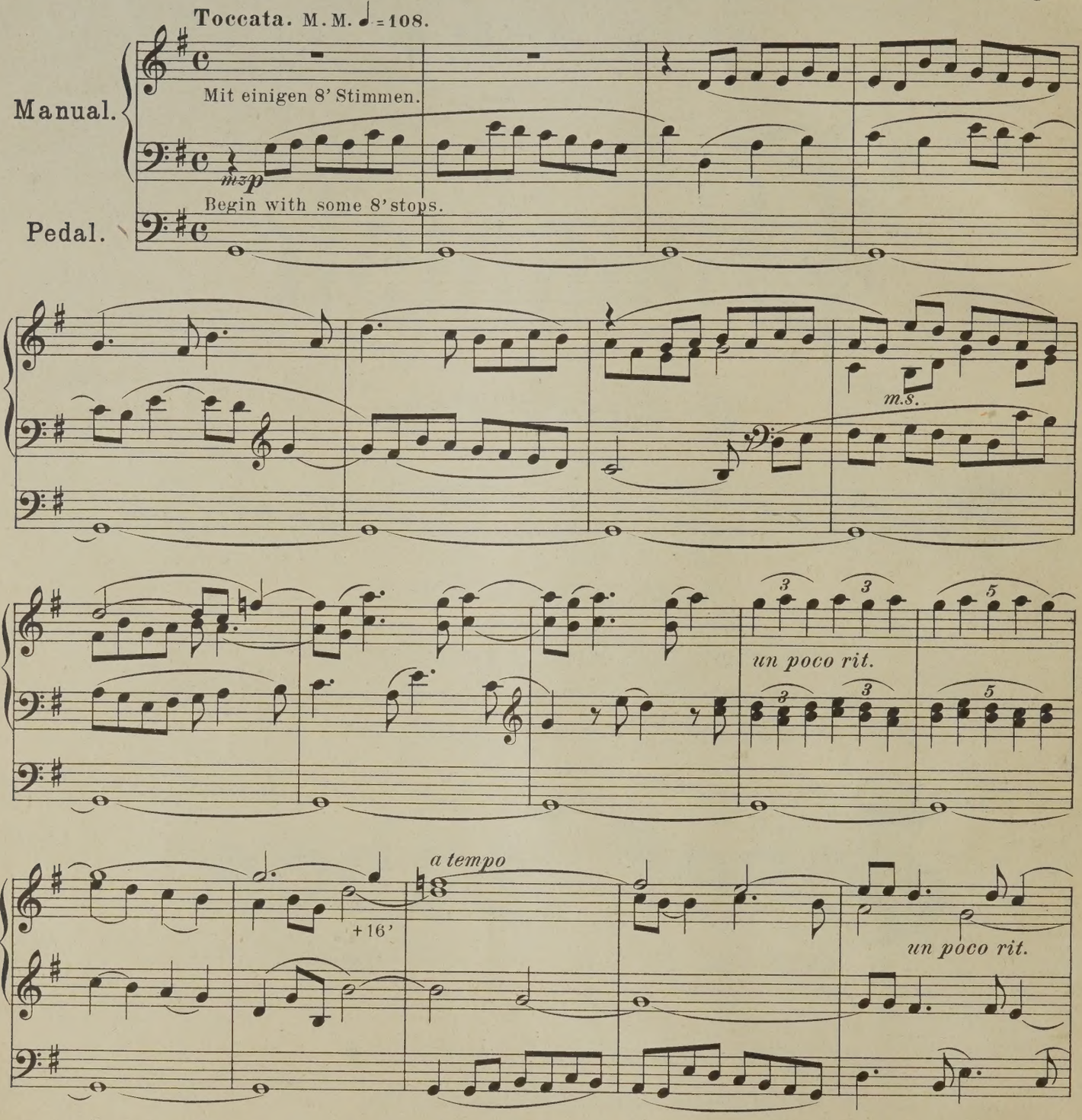
LONDON:
H. W. GILL & CO.
13, CASTLE STREET, BERNERS STREET.

Manual I. Great Organ.
Manual II. Swell Organ.
Manual III. Choir Organ.

Phantasie

über die Volkshymne von Jos. Haydn.

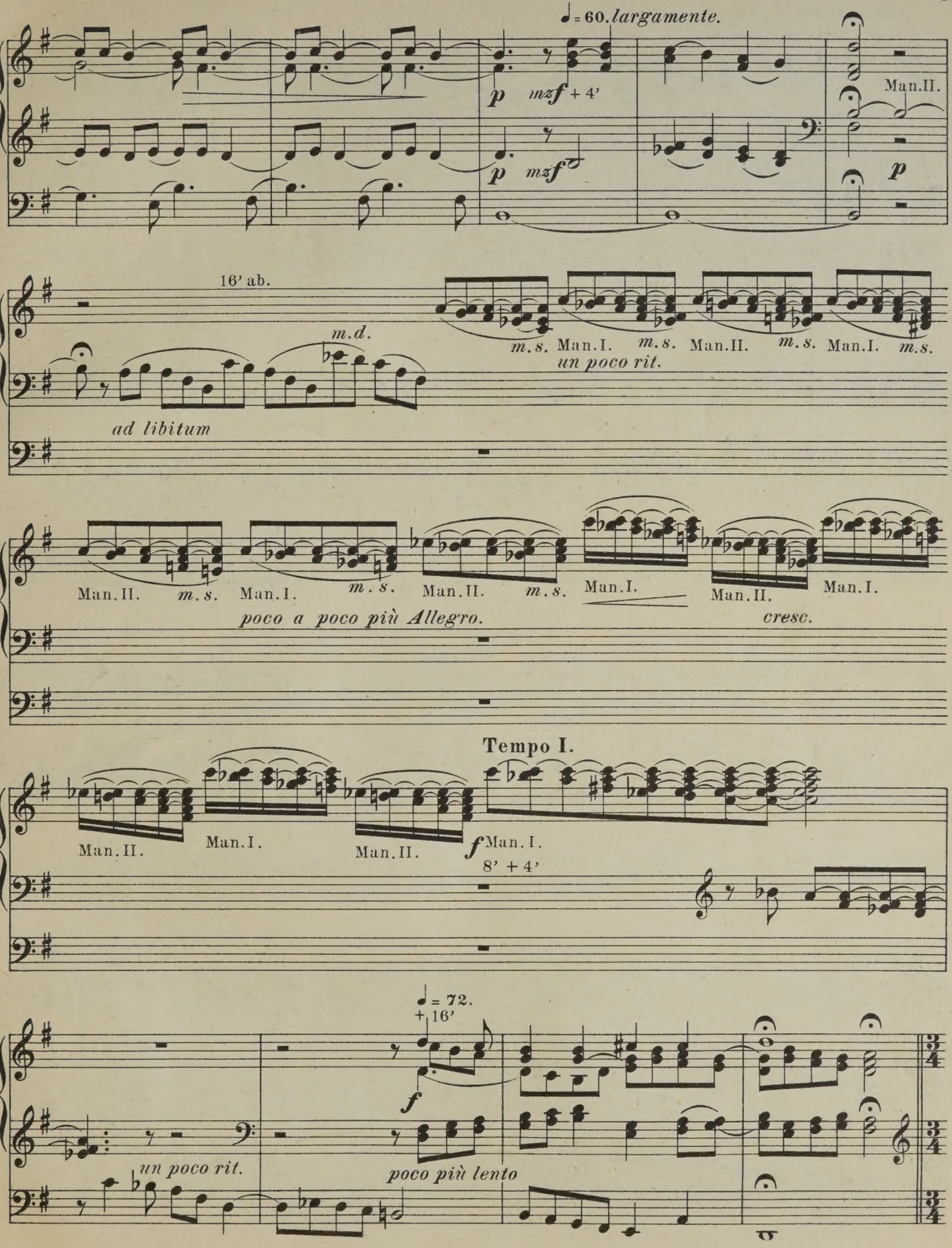
Josef Labor, Op. 9.

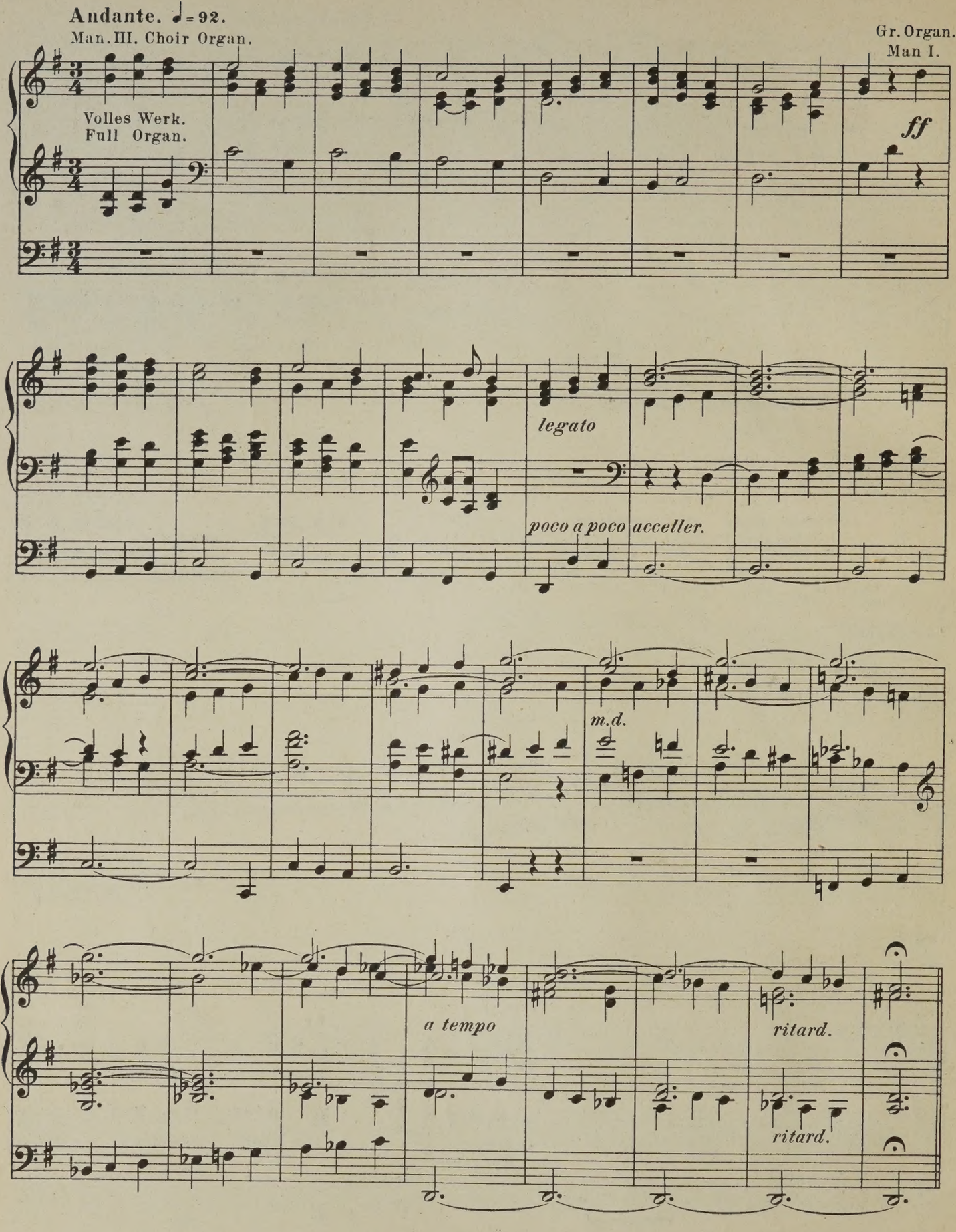


Obwohl dieses Stück für drei Manuale gedacht ist, wird es dem erfahrenen Organisten keine Schwierigkeiten machen, es auch auf zwei Manualen zu spielen.

Though this piece was originally intented for three manuals, yet it can very well be performed on two manuals only.

Copyright 1898 by J. Rieter-Biedermann, Leipzig.

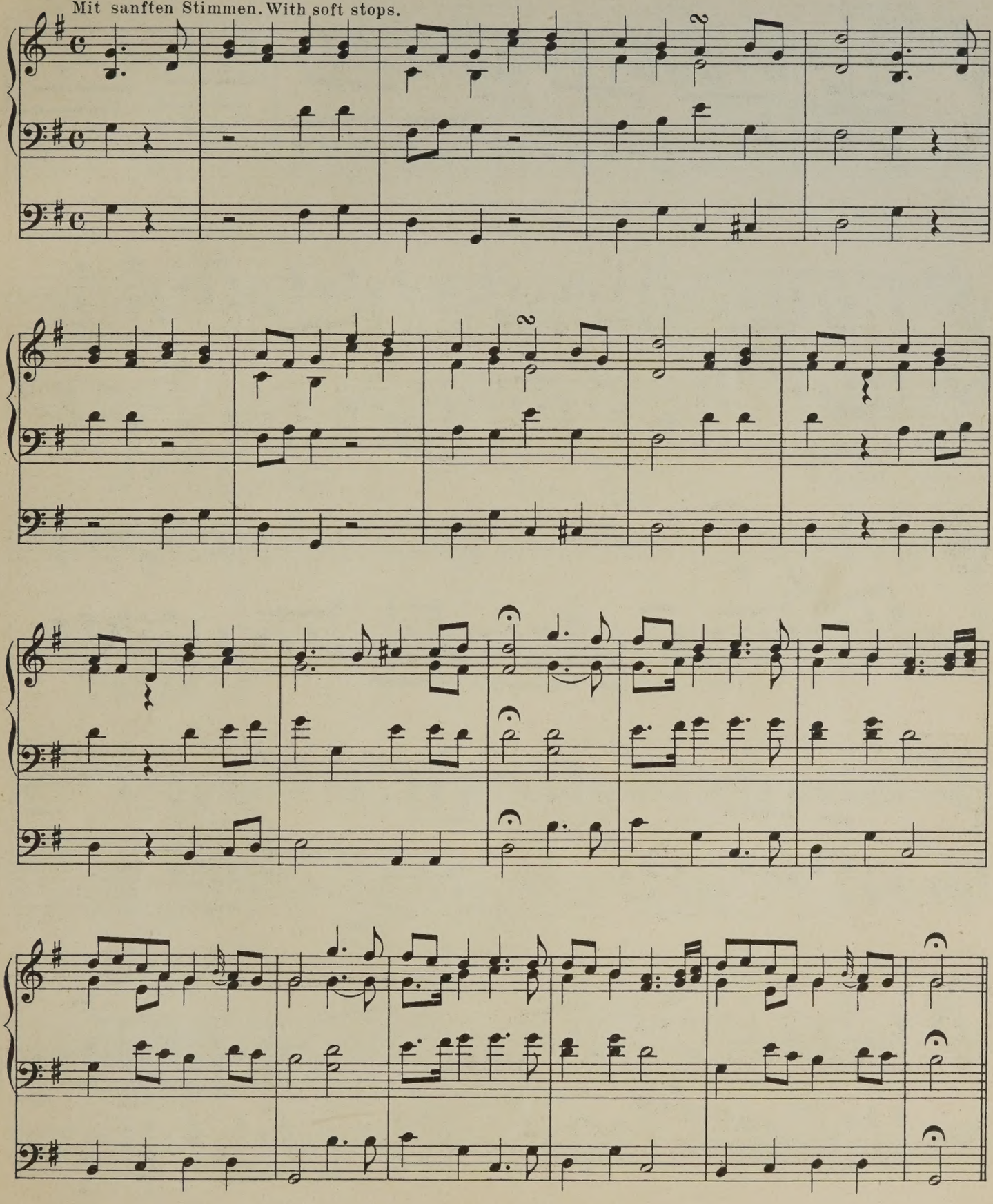

♩= 60. largamente.
p
mzf + 4'
p
mzf
Man.II.
p
16' ab.
m.d.
ad libitum
m.s.
Man.I.
m.s.
Man.II.
m.s.
Man.I.
m.s.
un poco rit.
Man.II.
m.s.
Man.I.
m.s.
Man.II.
m.s.
Man.I.
Man.II.
Man.I.
poco a poco più Allegro.
cresc.
Tempo I.
Man.II.
Man.I.
Man.II.
f
Man.I.
8' + 4'
♩= 72.
+ 16'
f
un poco rit.
poco più lento


Andante. ♩= 92.
Man. III. Choir Organ.
Gr. Organ.
Man I.
Volles Werk.
Full Organ.
ff
legato
poco a poco acceller.
m.d.
a tempo
ritard.
ritard.

Tema.

Poco Adagio e cantabile. ♩= 66.

Mit sanften Stimmen. With soft stops.



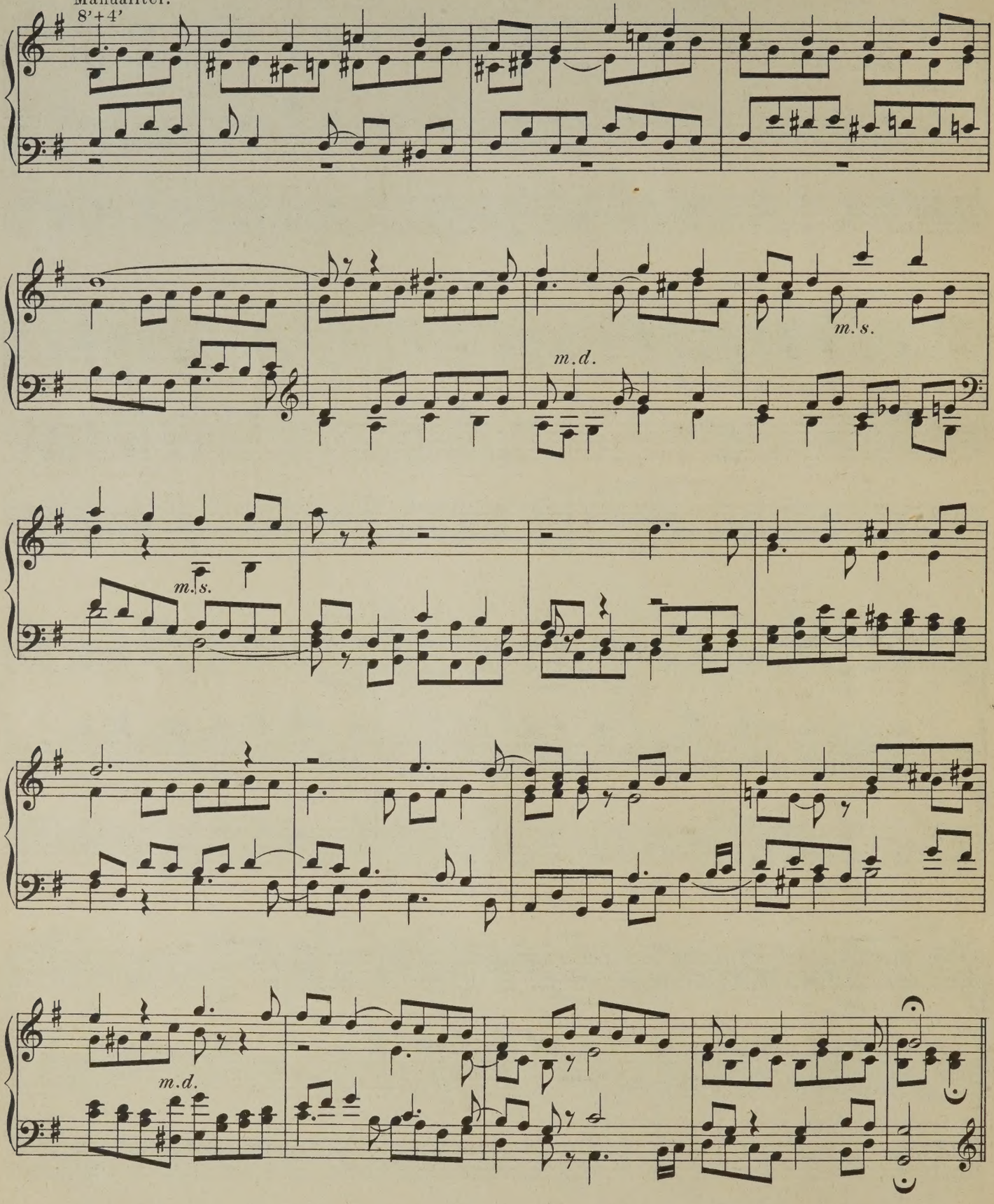
Var. I.

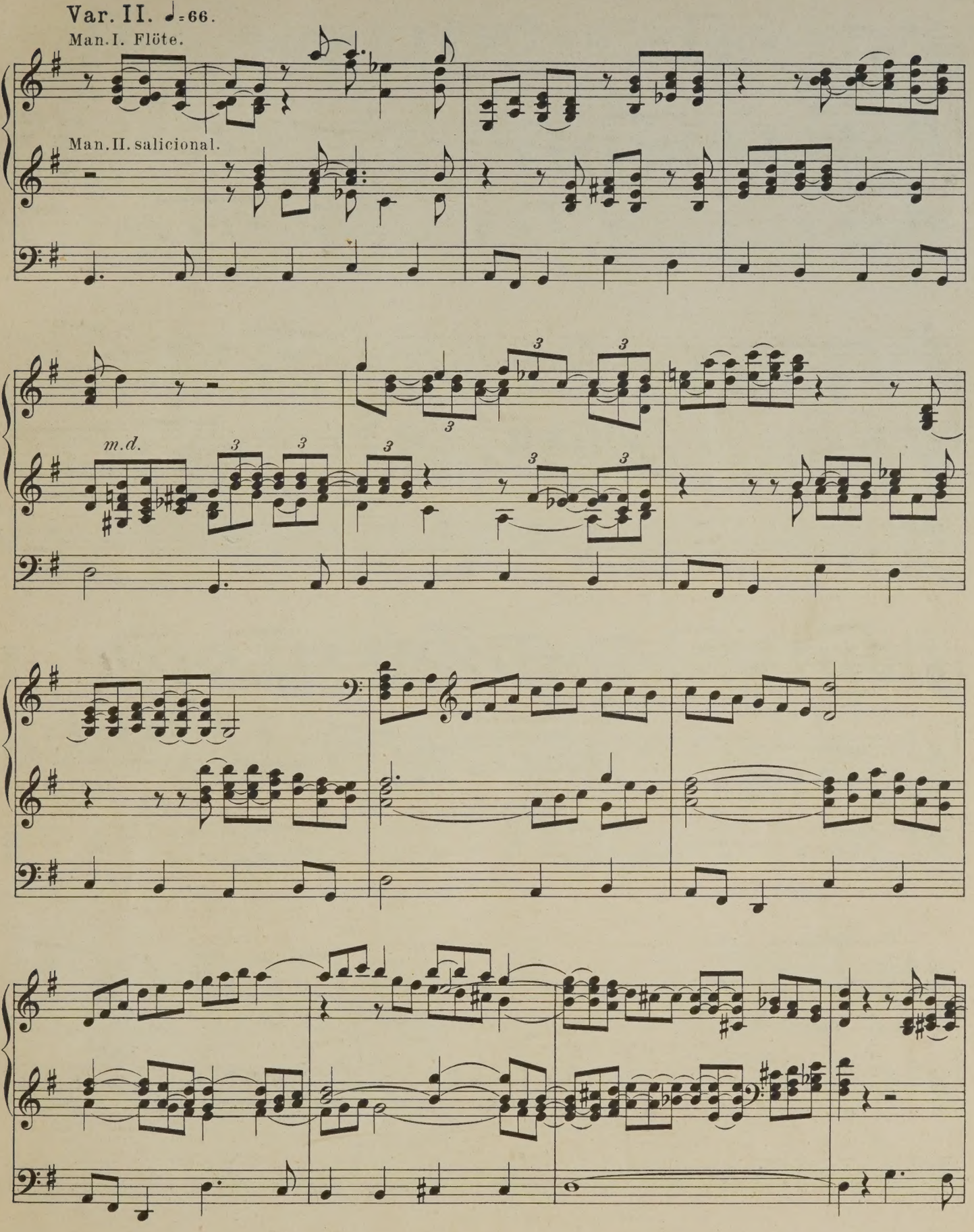
un poco più mosso. ♩ = 84.

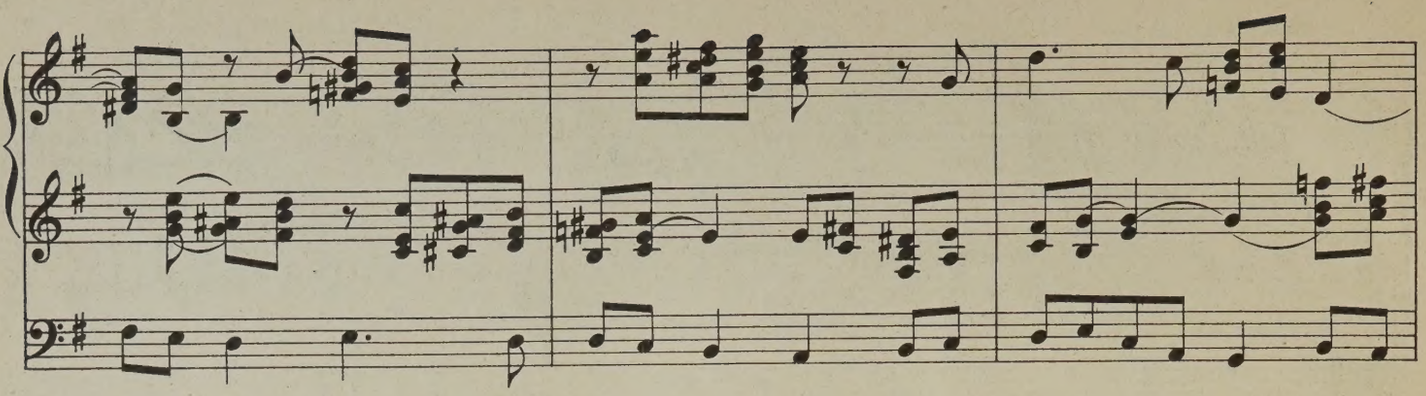
legato.

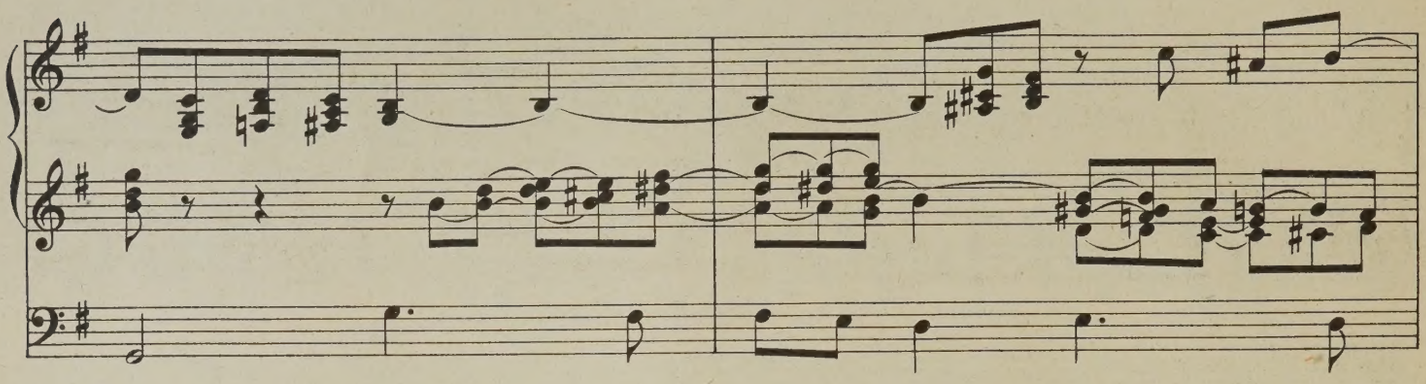
Manualiter.

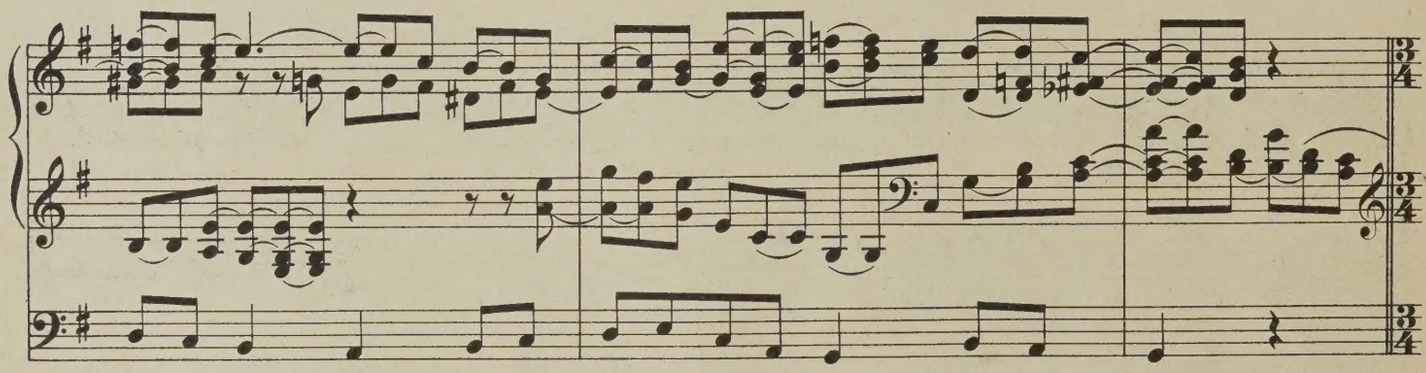
8'+4'




Var. II. ♩=66.
Man. I. Flöte.
Man. II. salicional.
m.d.



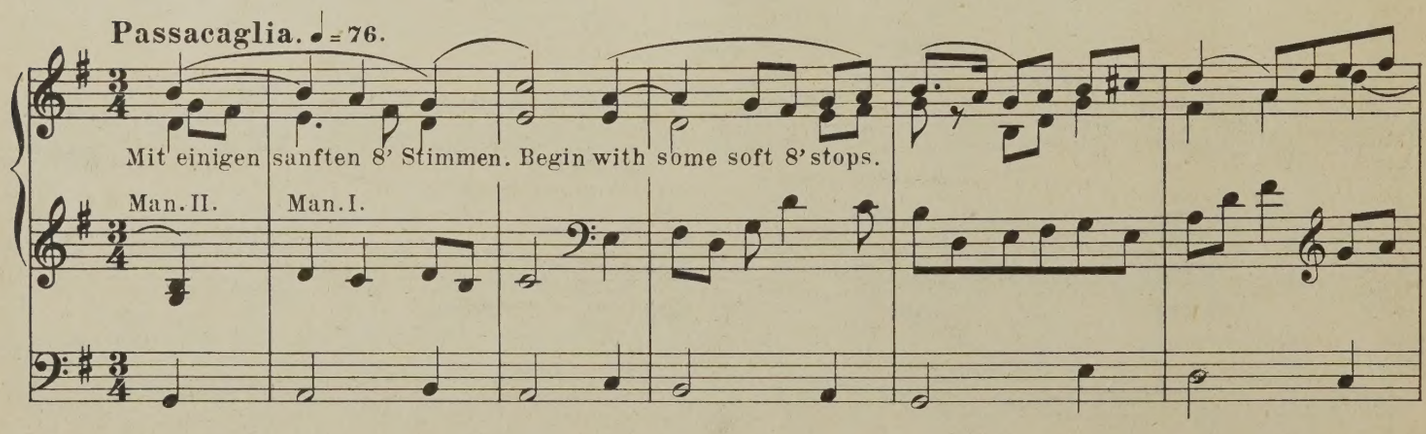


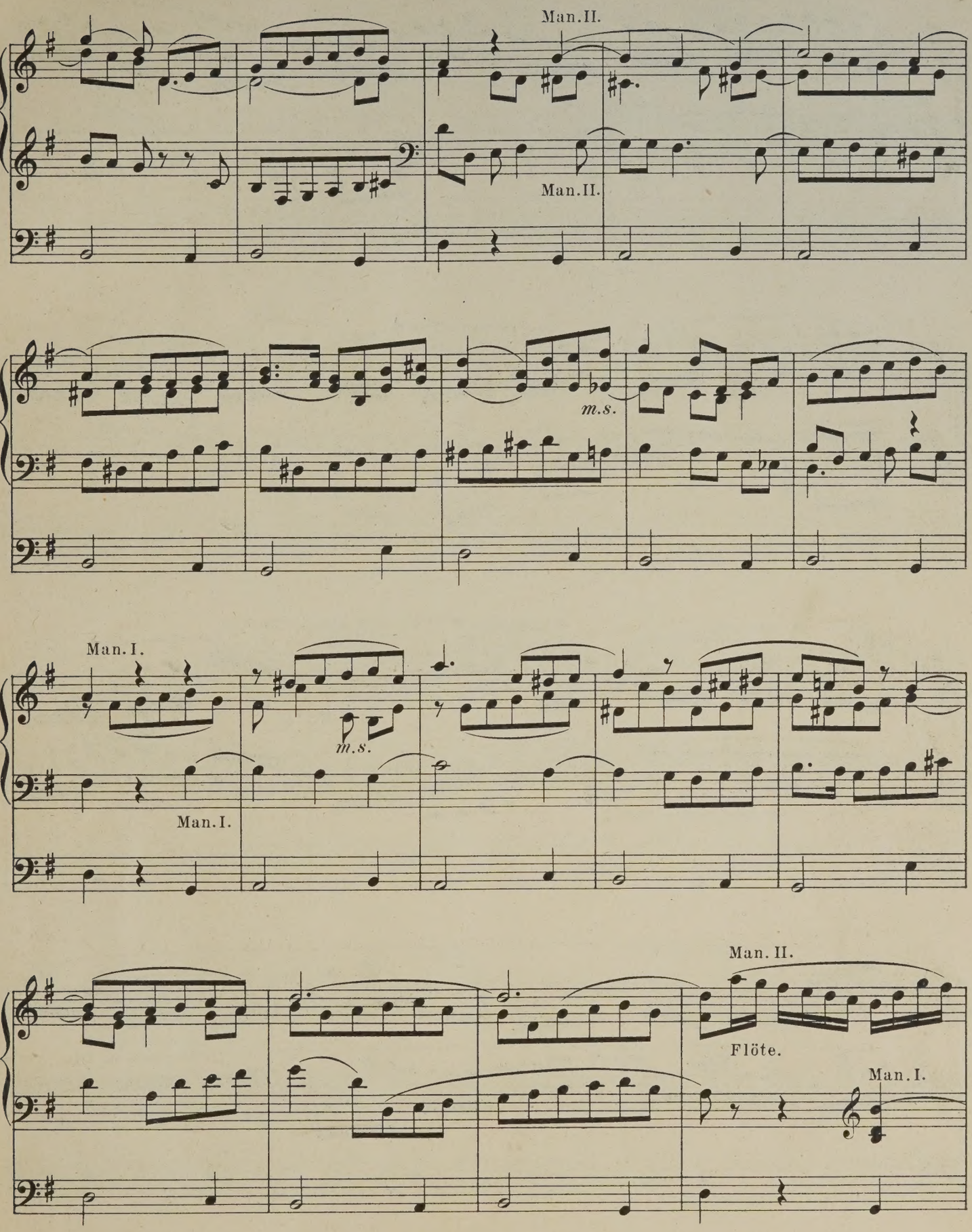


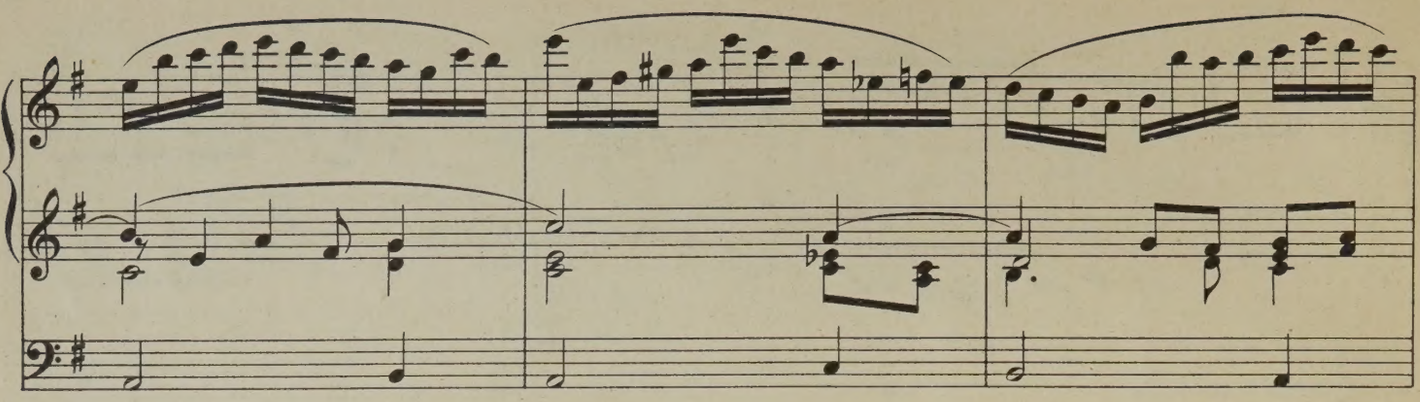
Passacaglia. ♩ = 76.

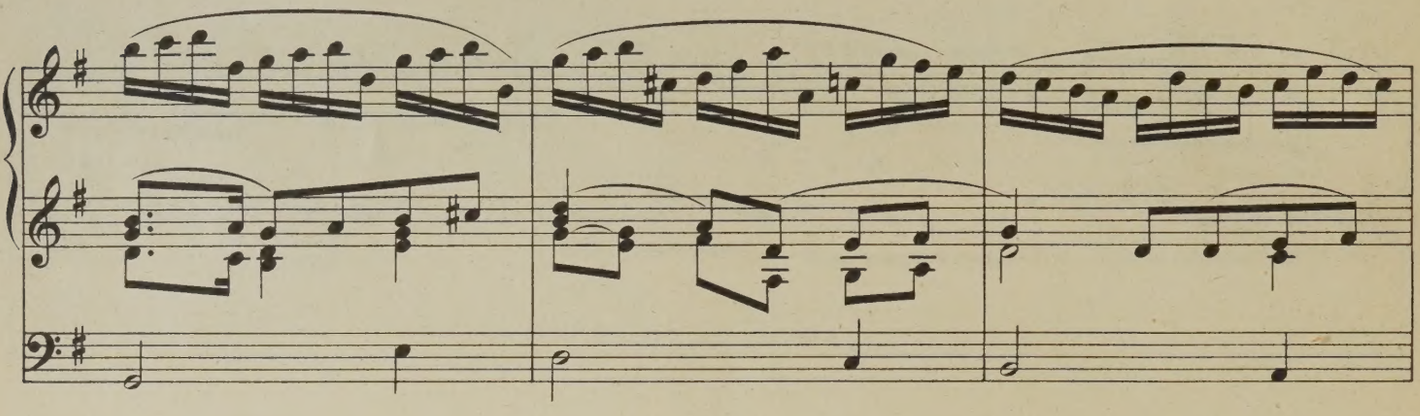
Mit einigen sanften 8' Stimmen. Begin with some soft 8' stops.

Man. II. Man. I.

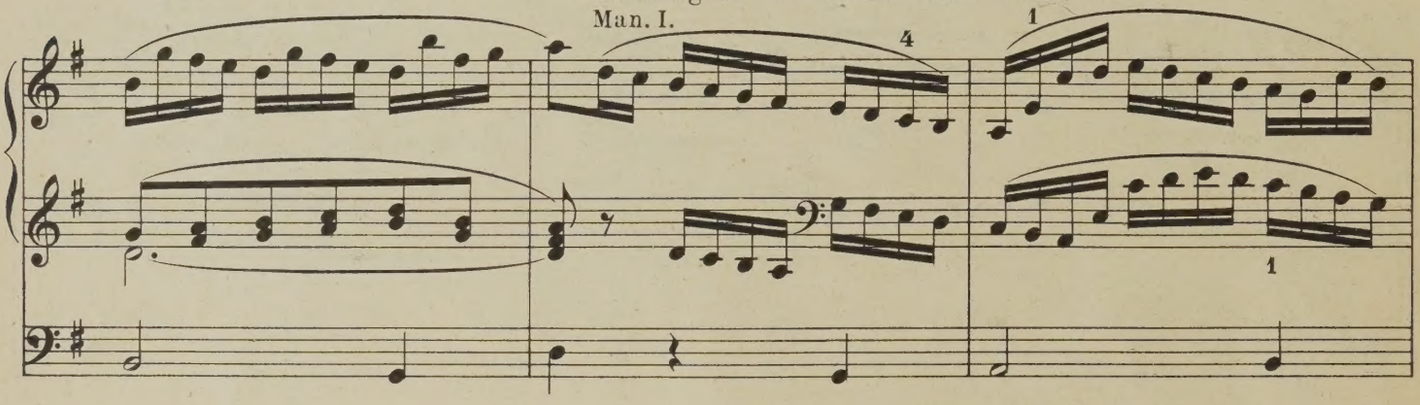


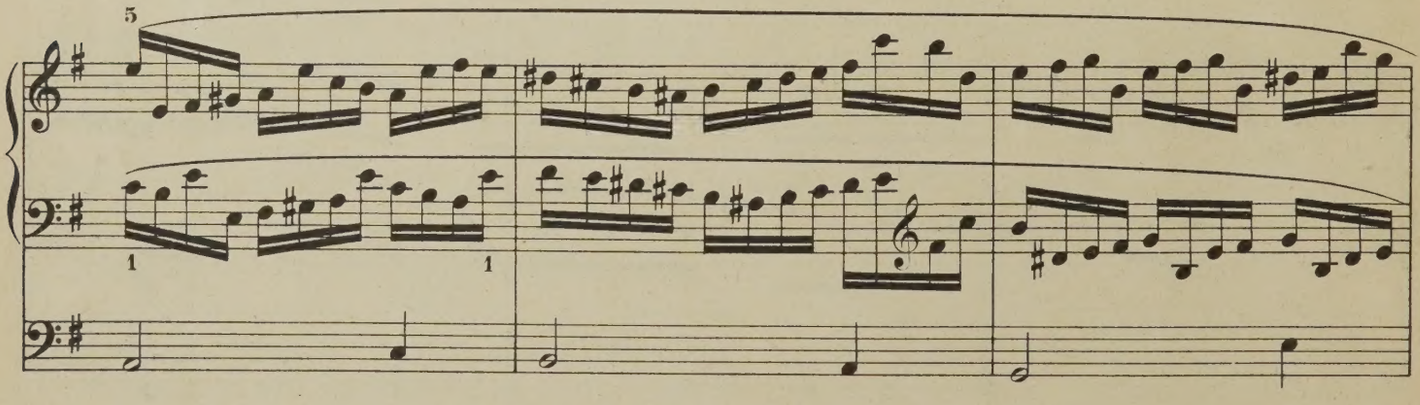

Man. II.
Man. II.
m.s.
Man. I.
m.s.
Man. I.
Man. II.
Flöte.
Man. I.

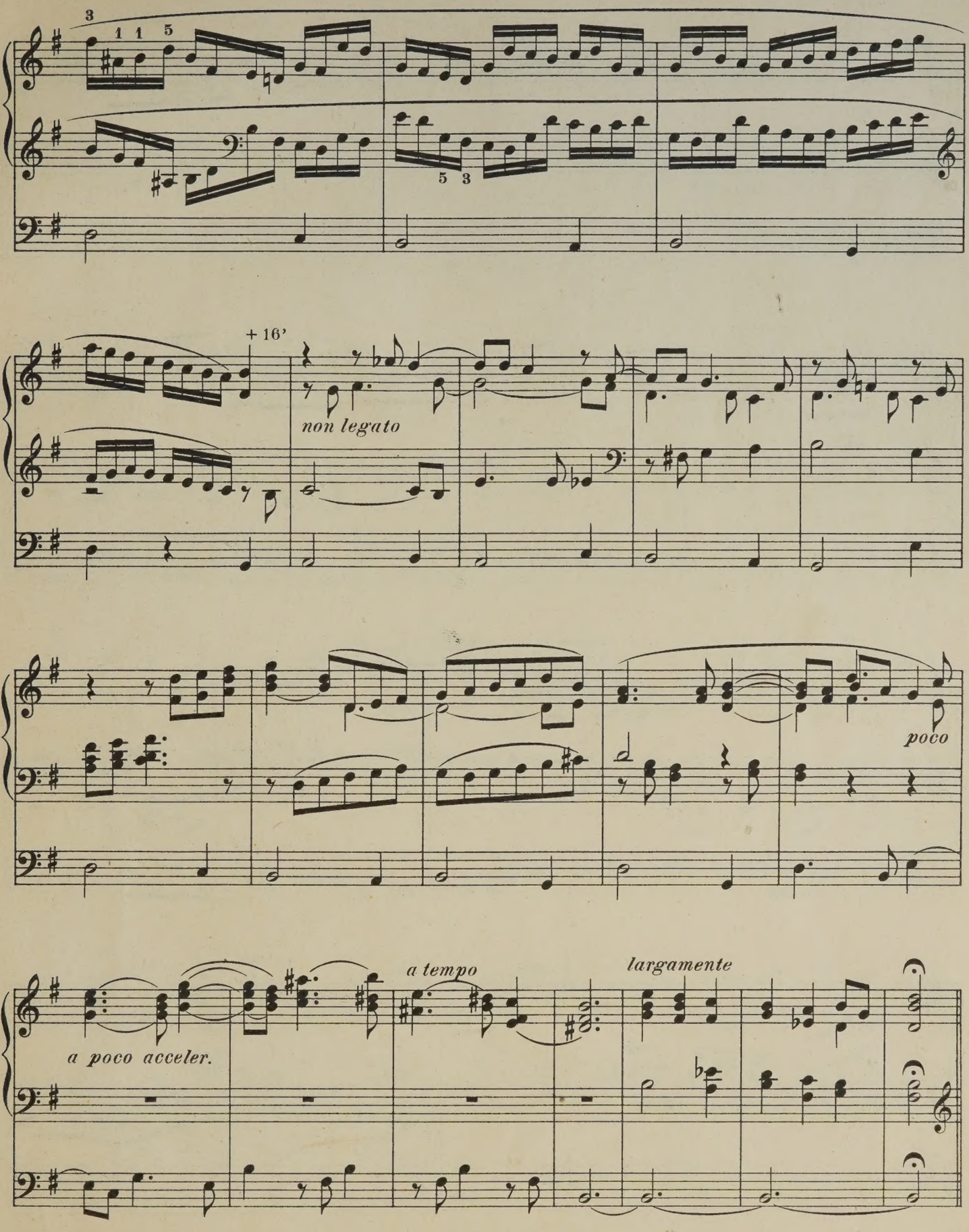




Mit einigen 8' + 4'. with some 8' + 4'.
Man. I.

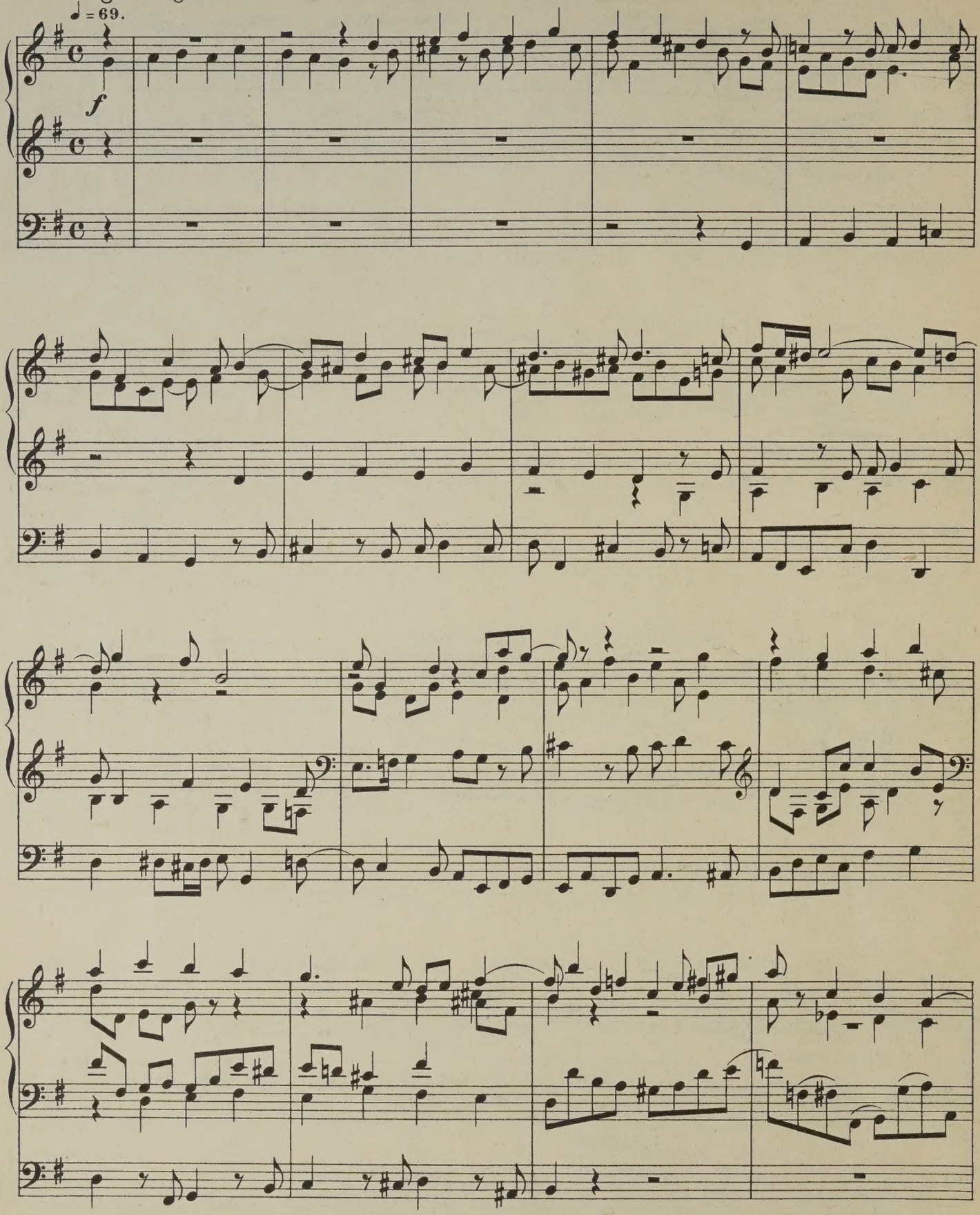


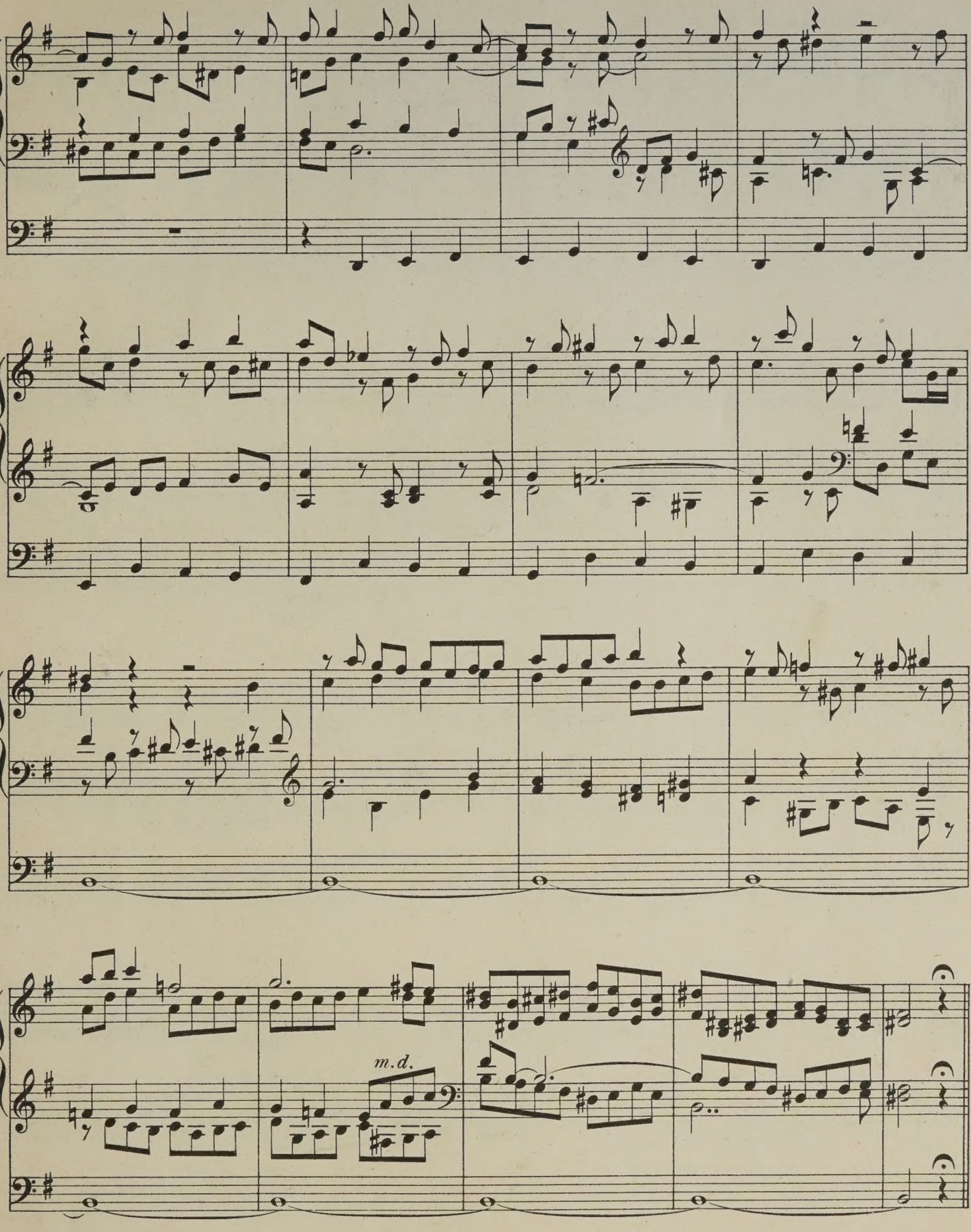


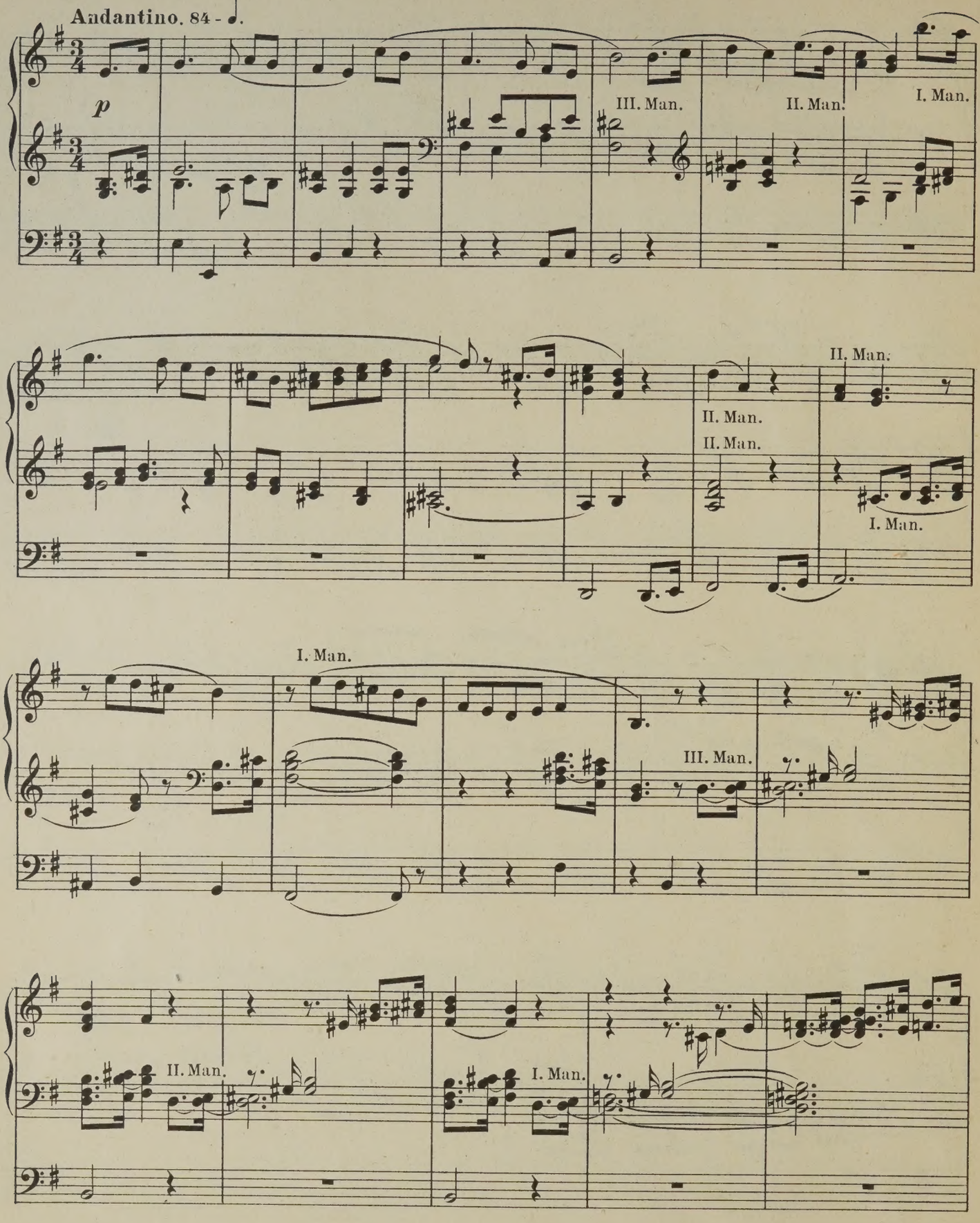

3
1 1 5
5 3
+ 16'
non legato
poco
a poco acceler.
a tempo
largamente

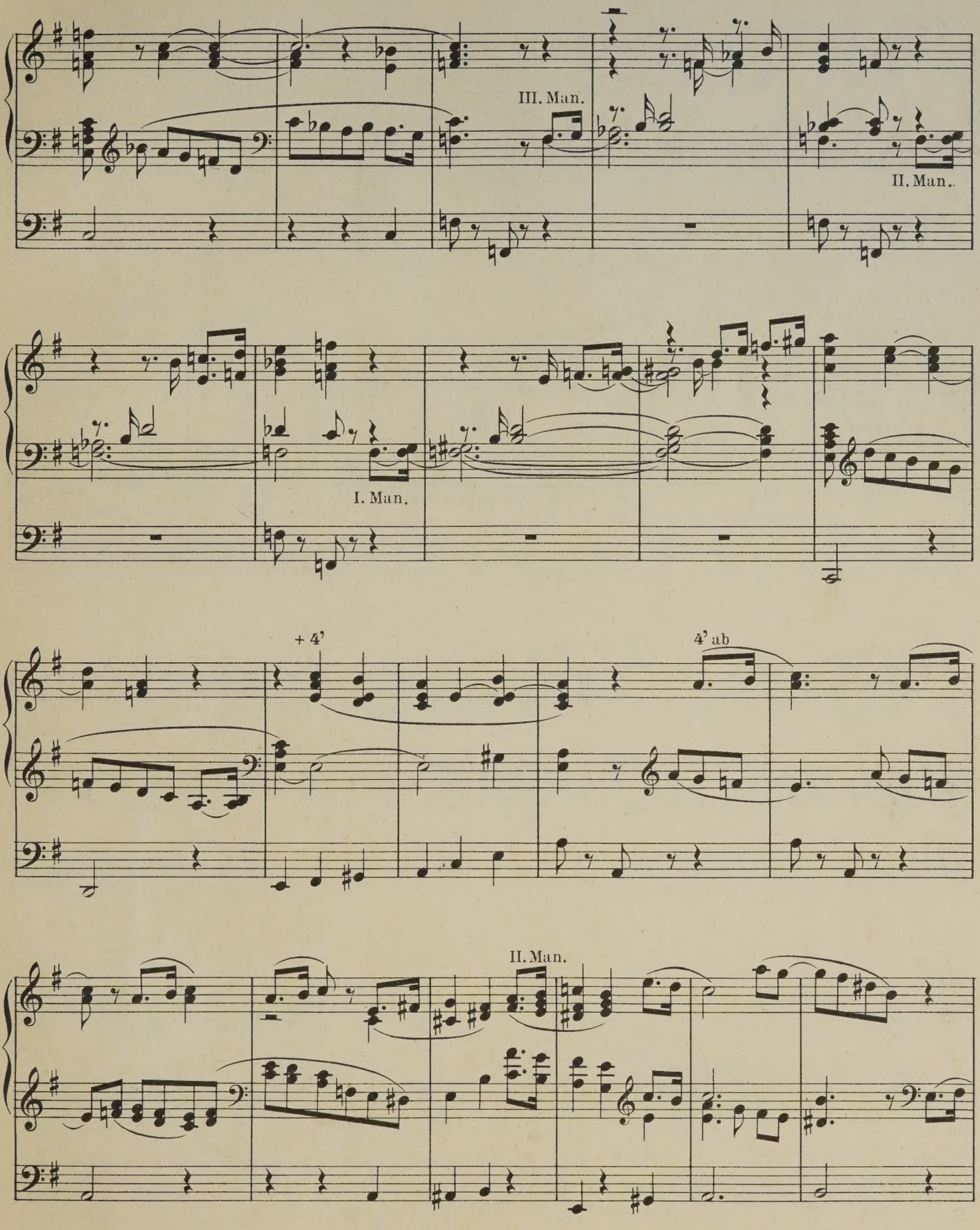
Fuge. Fugue.

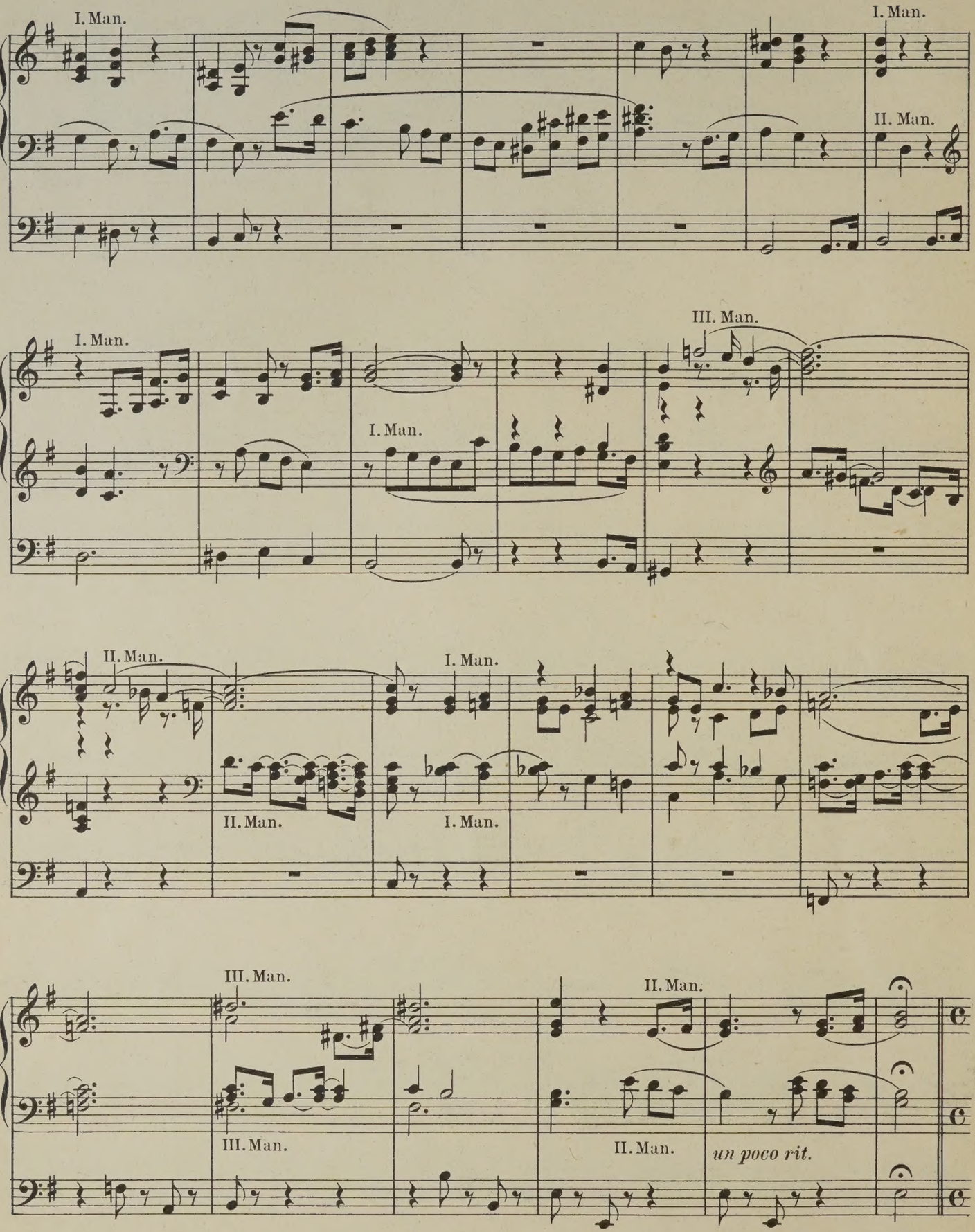
♩ = 69.



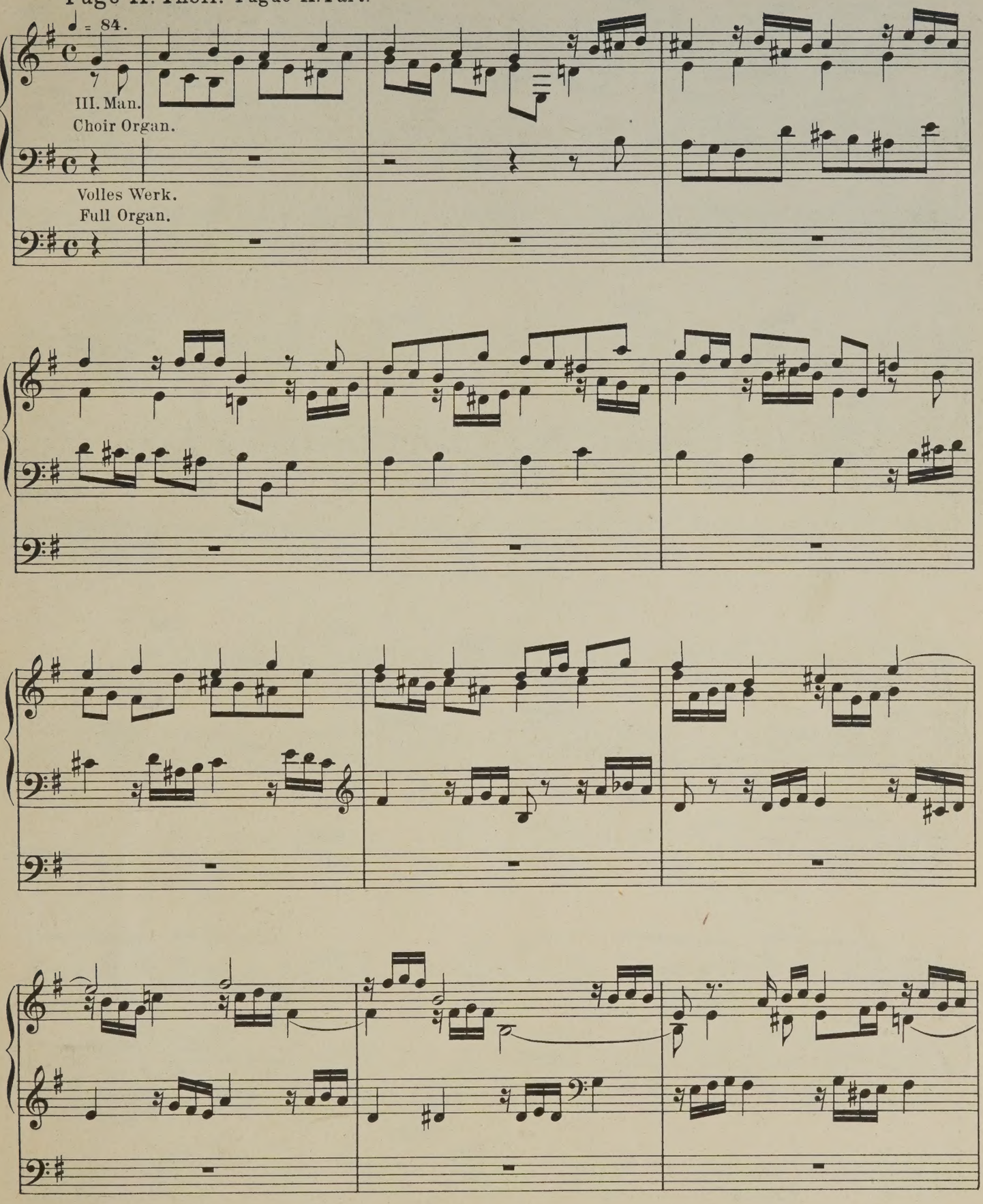

m.d.

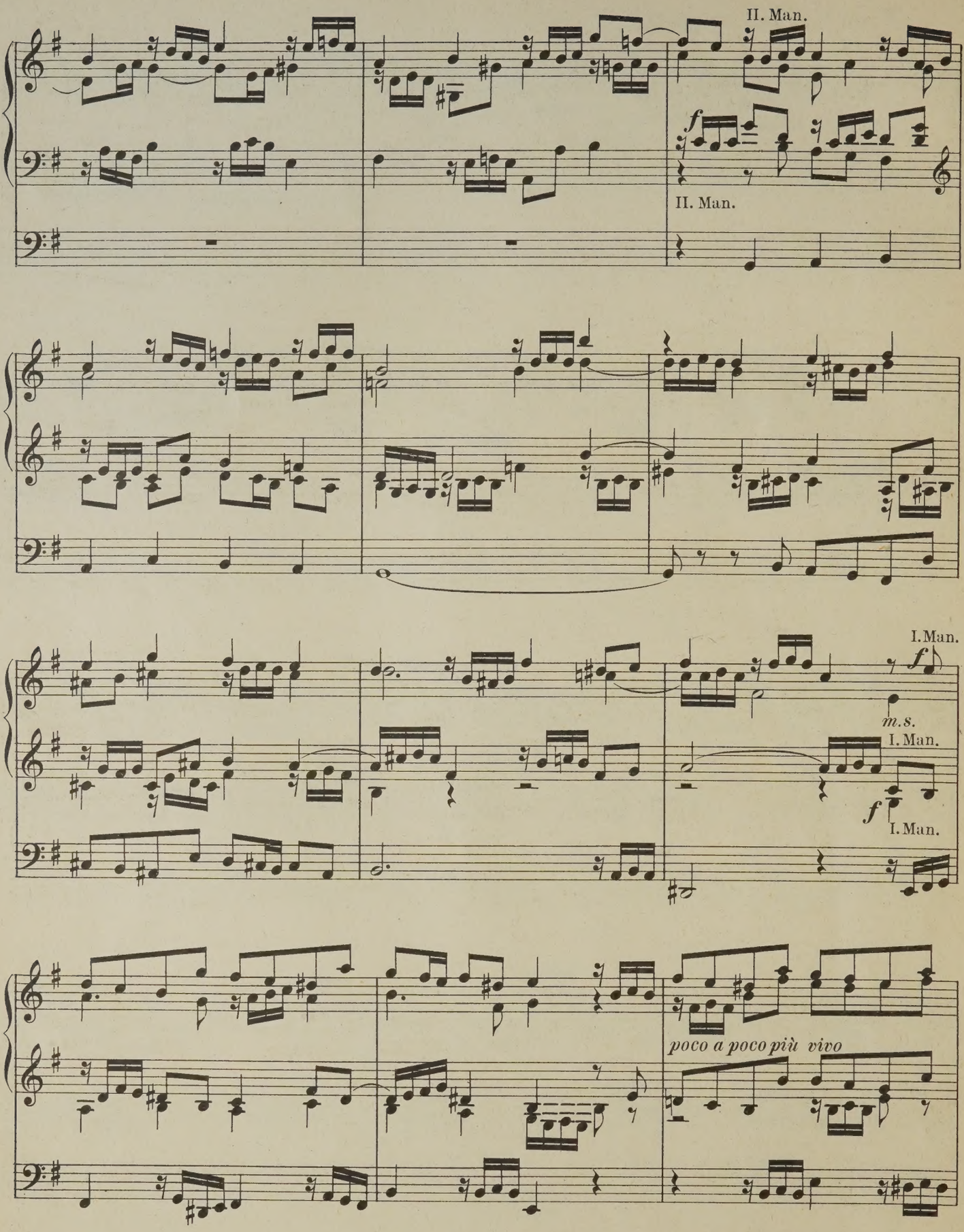

Andantino. 84 - ♩.
p
III. Man.
II. Man.
I. Man.
II. Man.
II. Man.
II. Man.
I. Man.
I. Man.
III. Man.
II. Man.
I. Man.

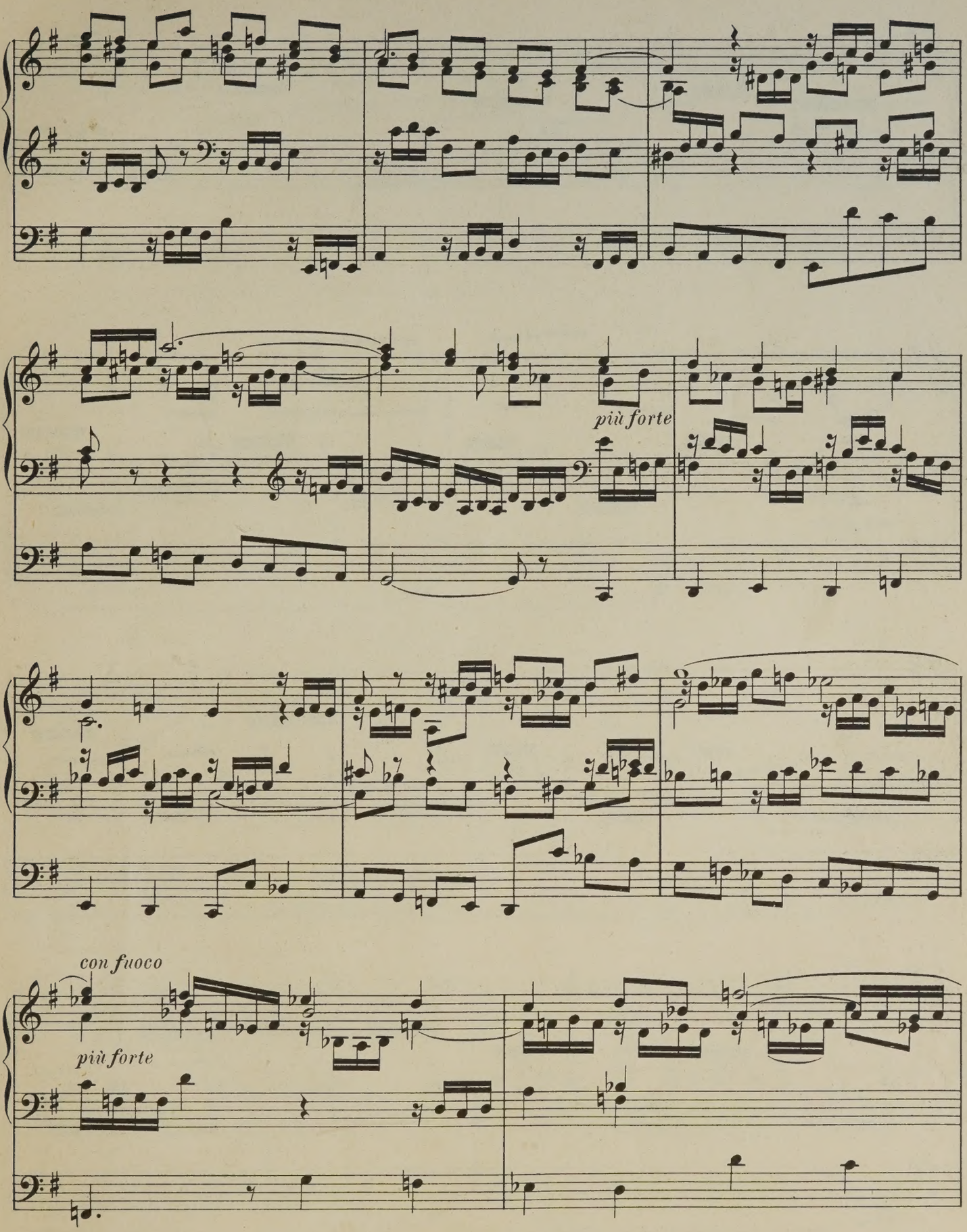

III. Man.
II. Man.
I. Man.
+ 4'
4' ab
II. Man.

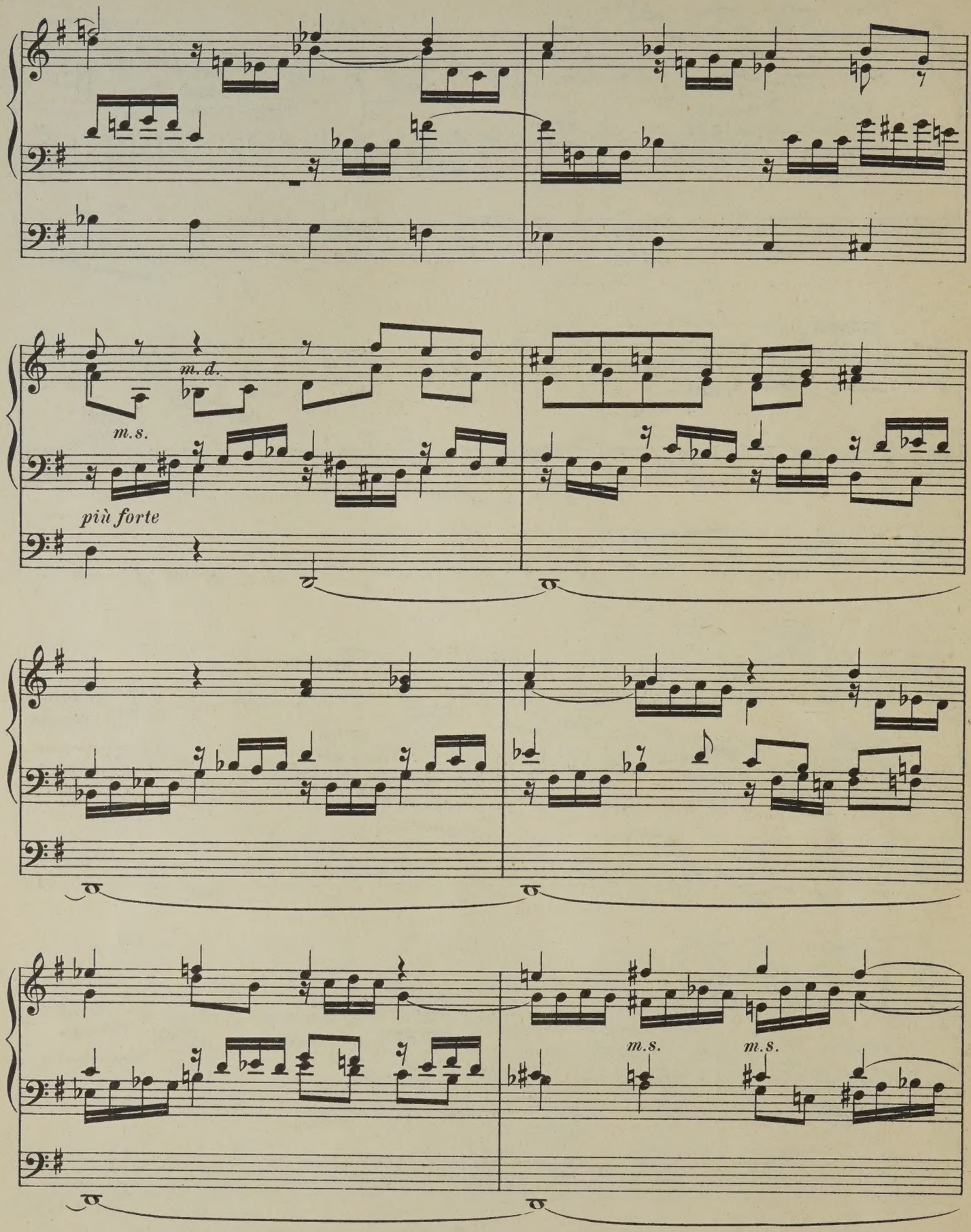

I. Man.
I. Man.
II. Man.
I. Man.
III. Man.
I. Man.
II. Man.
II. Man.
I. Man.
I. Man.
III. Man.
II. Man.
III. Man.
II. Man.
un poco rit.

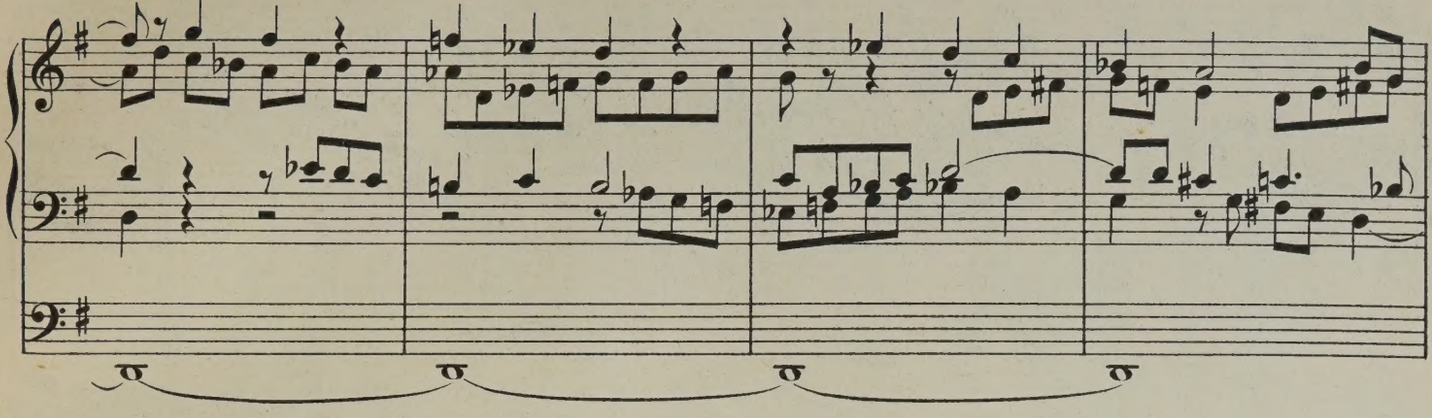
Fuge II. Theil. Fugue II. Part.

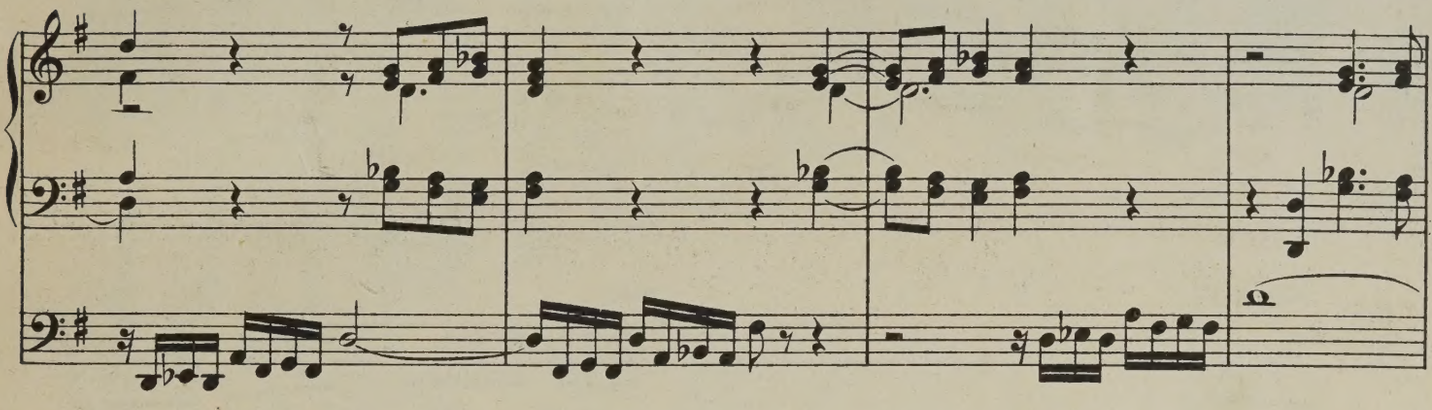



II. Man.
f
II. Man.
I. Man.
f
m.s.
I. Man.
f
I. Man.
poco a poco più vivo

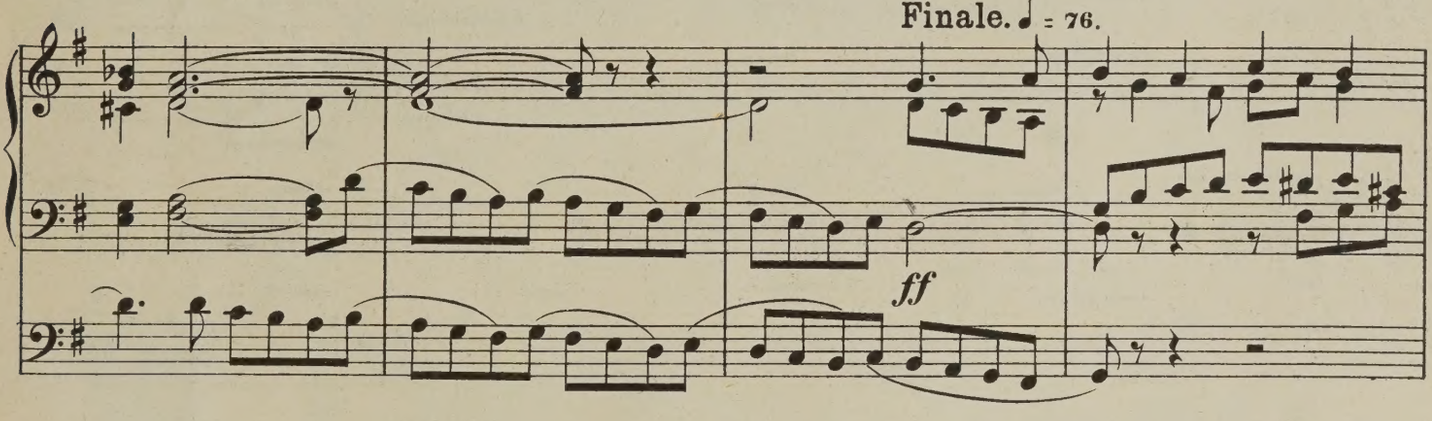

più forte
con fuoco
più forte

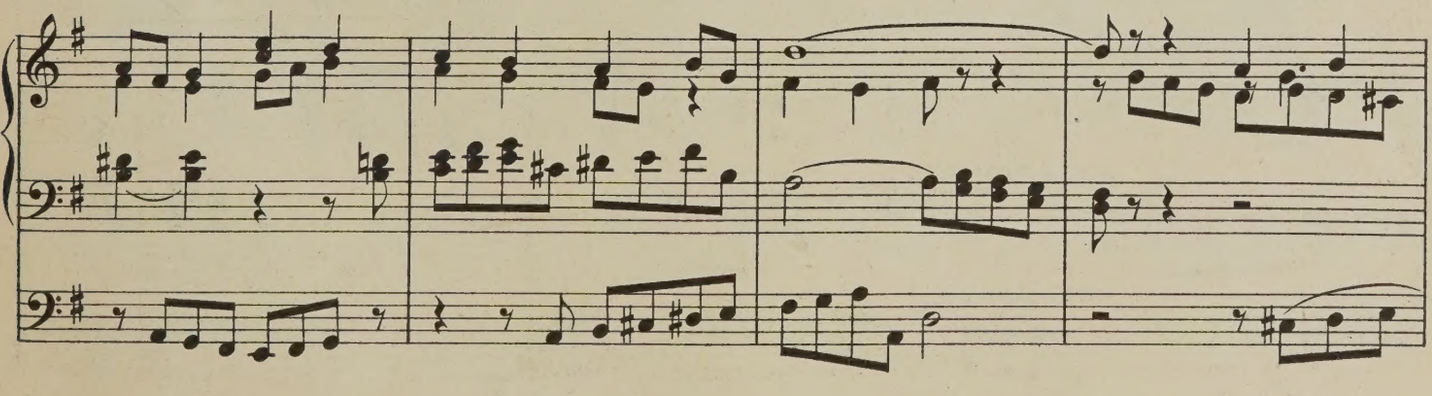

m.d.
m.s.
più forte
m.s.
m.s.

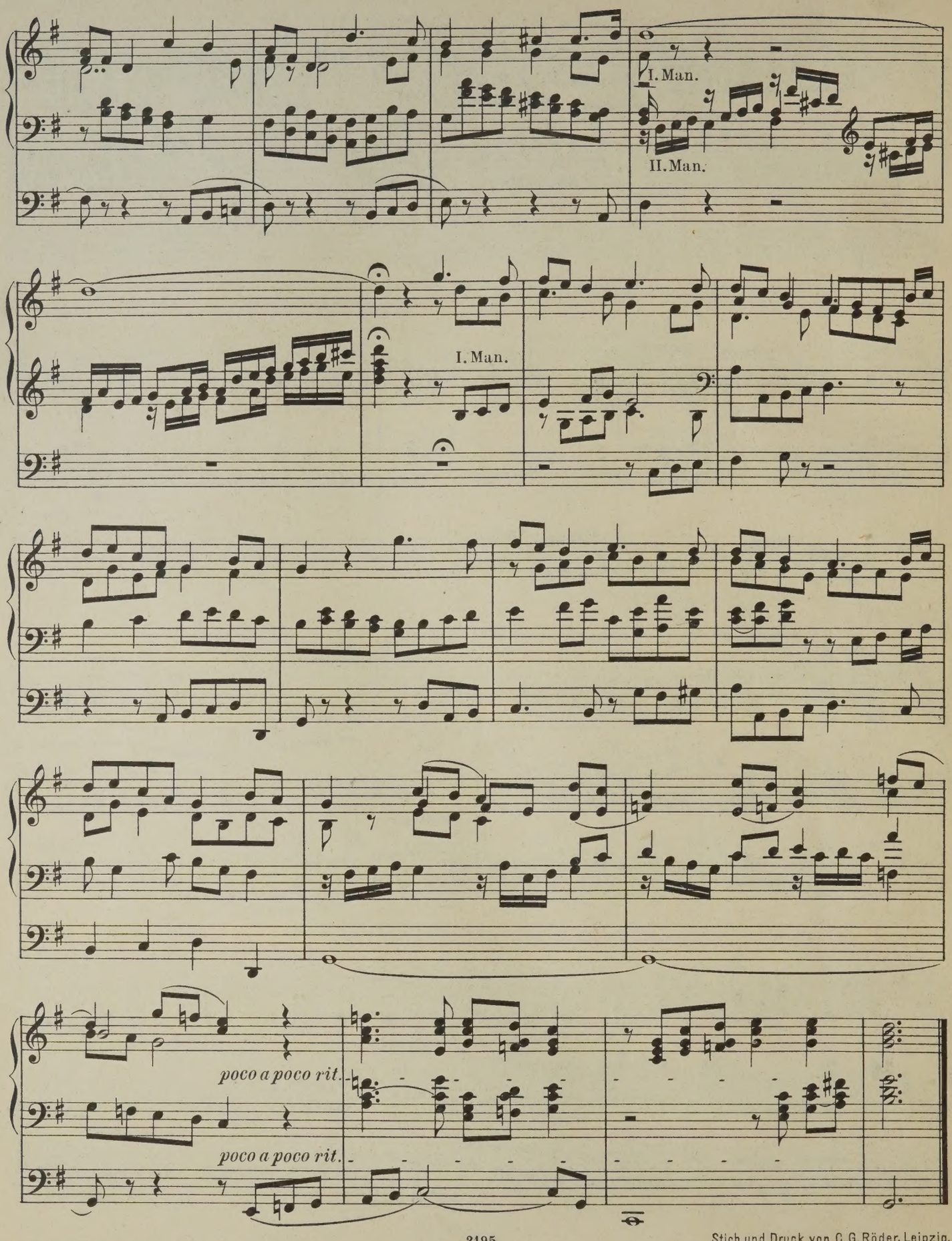




Finale. ♩ = 76.







Stich und Druck von C. G. Röder, Leipzig.

DANSE MORESQUE

COMPOSED BY

W. A. KILNER.

ARRANGED FOR

ORGAN

By

W. J. WESTBROOK.

MUS. DOC.

ENT. STA. HALL.

PRICE 4/=

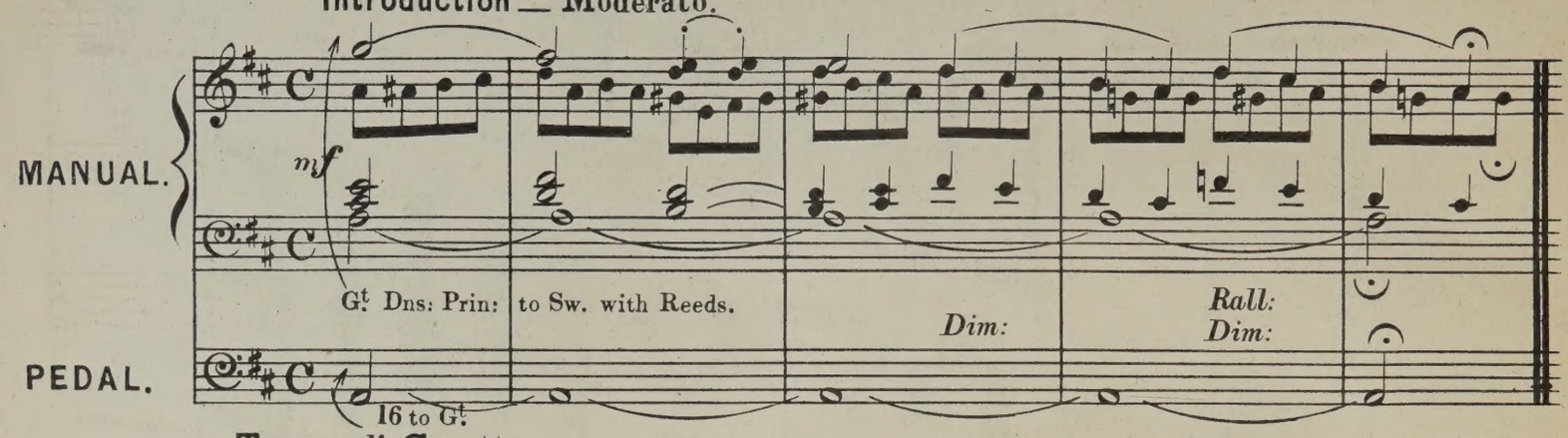
PUBLISHED BY
HUTCHINGS & Co
BLENHEIM HOUSE,
BLENHEIM STREET, NEW BOND STREET,
LONDON,
W.

DANSE MORESQUE.

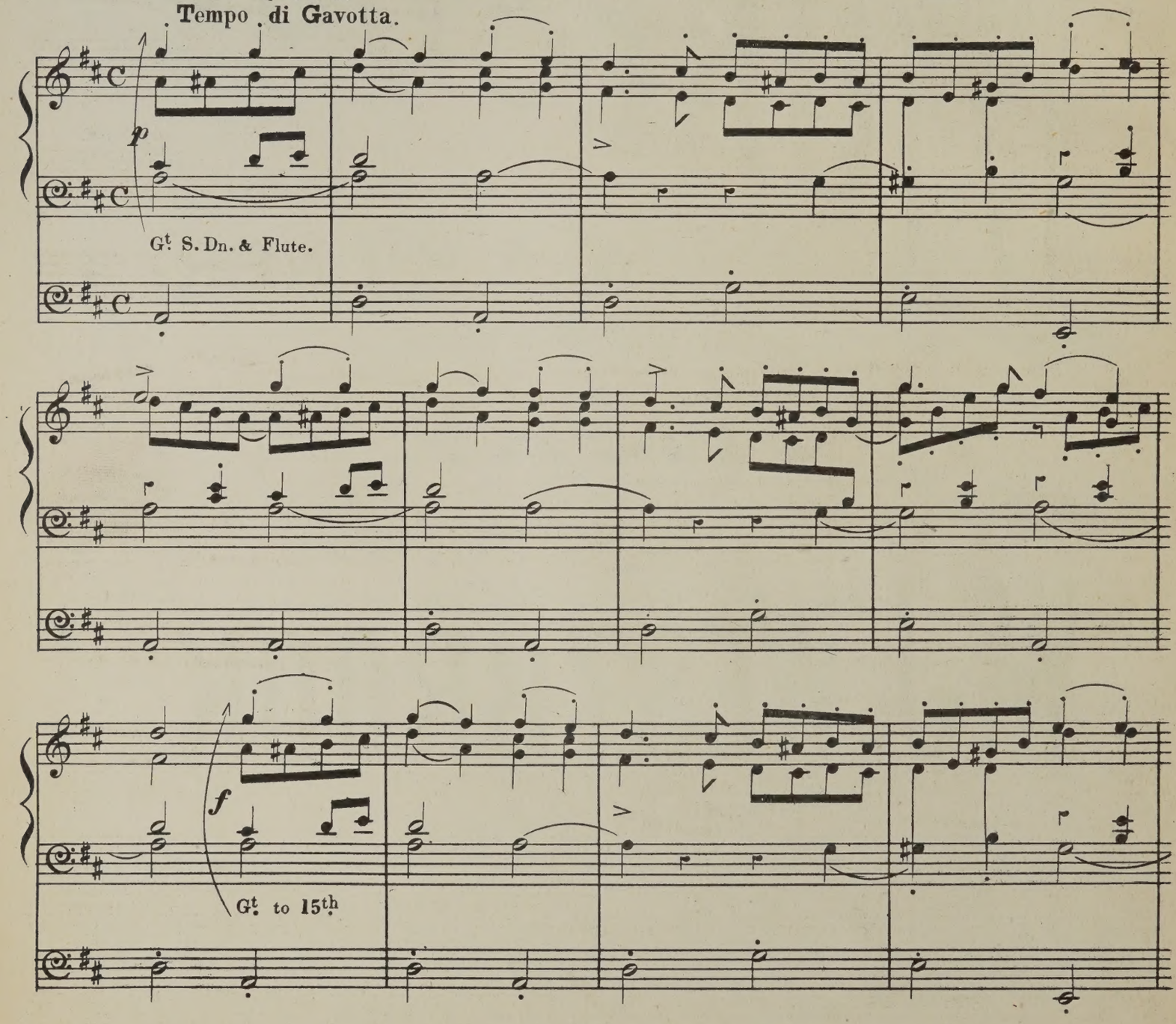
W. A. KILNER.

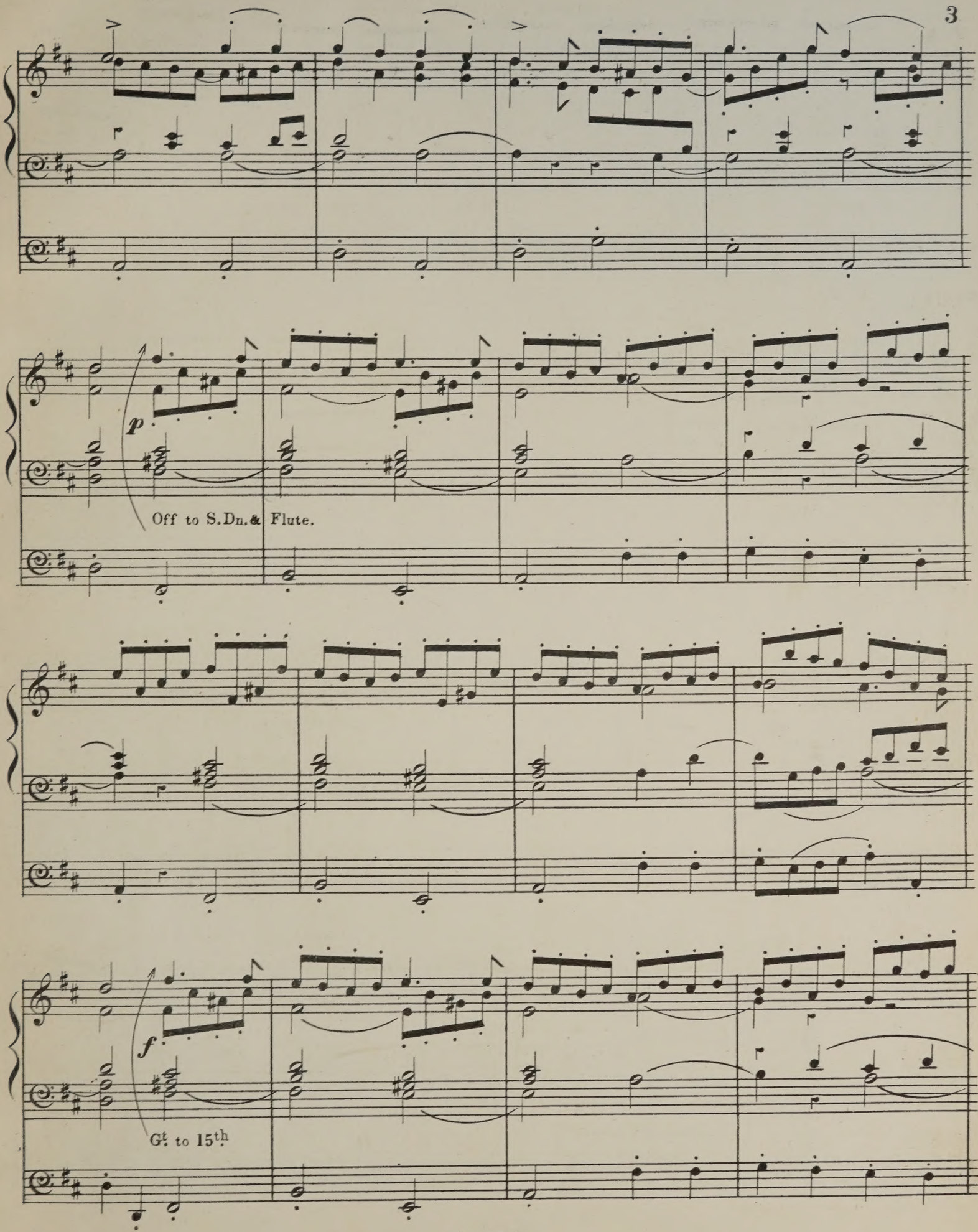
W. J. WESTBROOK.

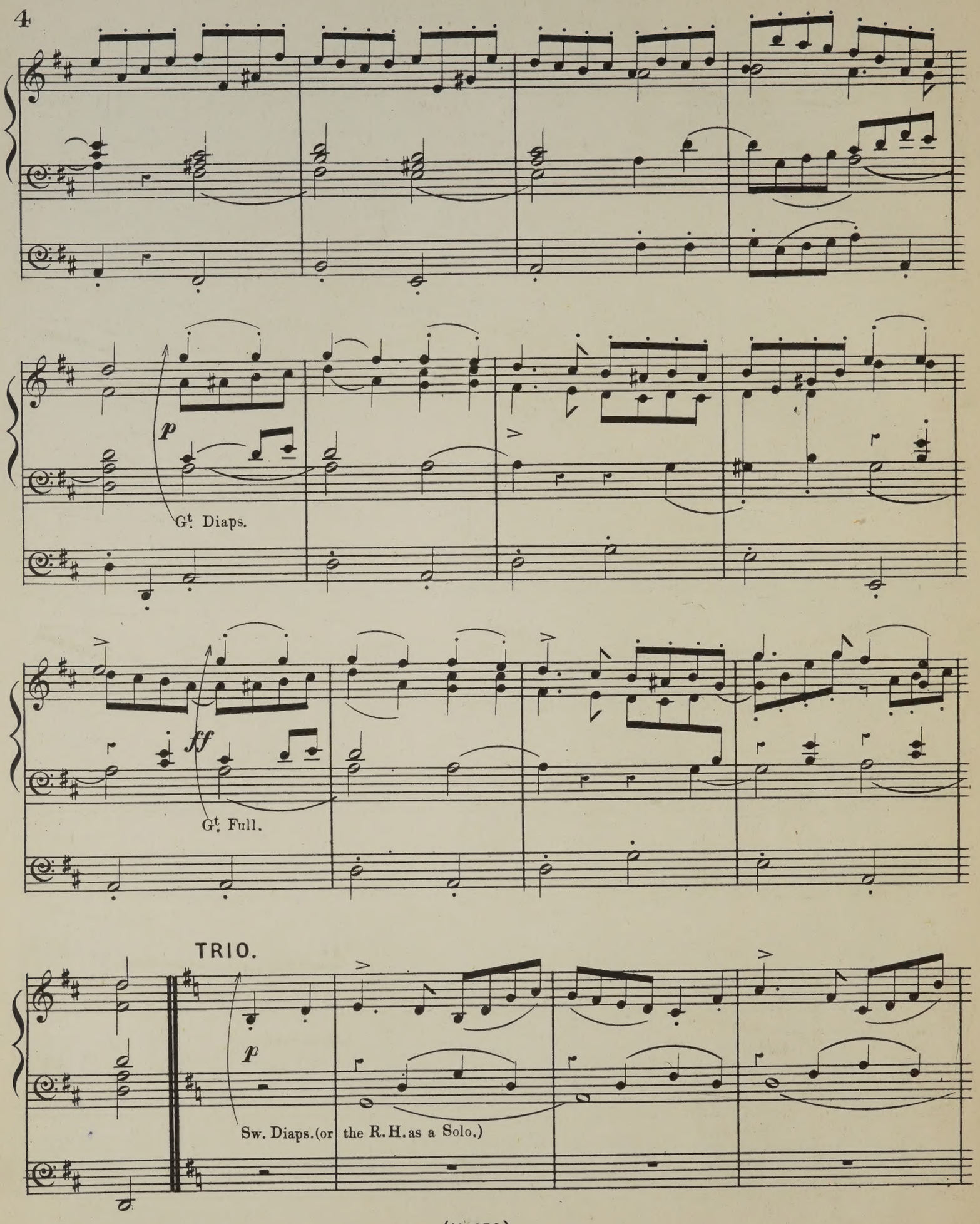
Introduction — Moderato.

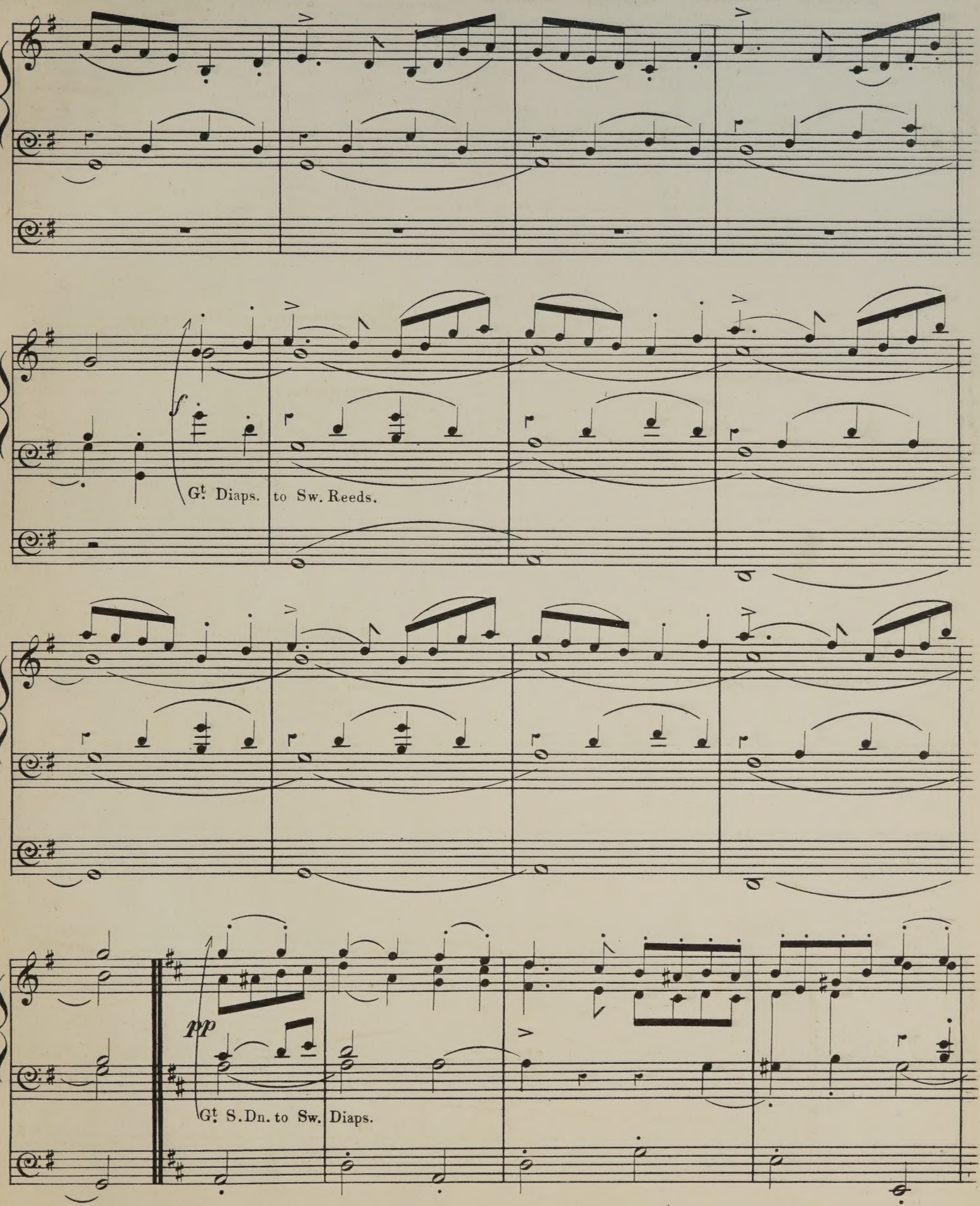


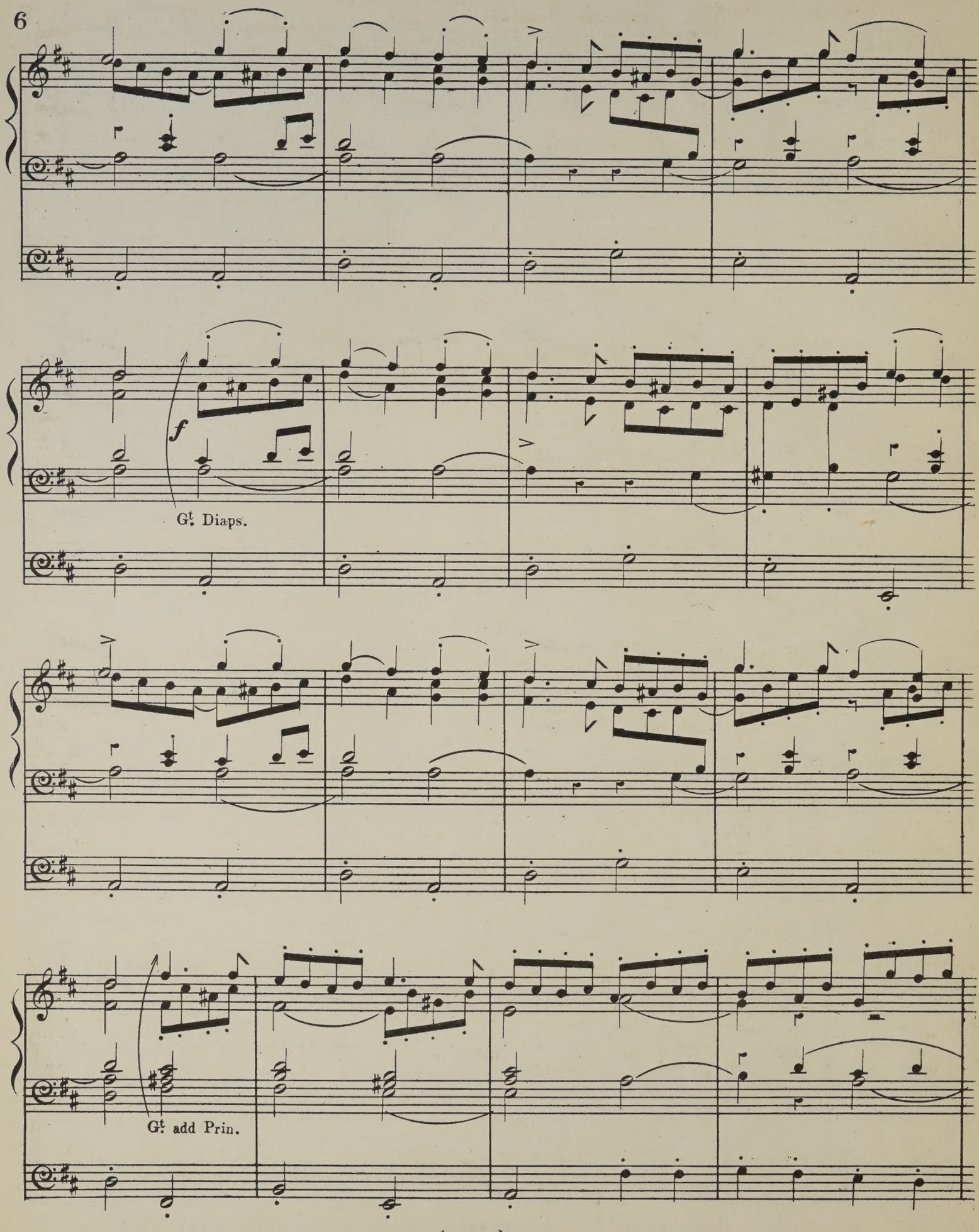
Tempo di Gavotta.

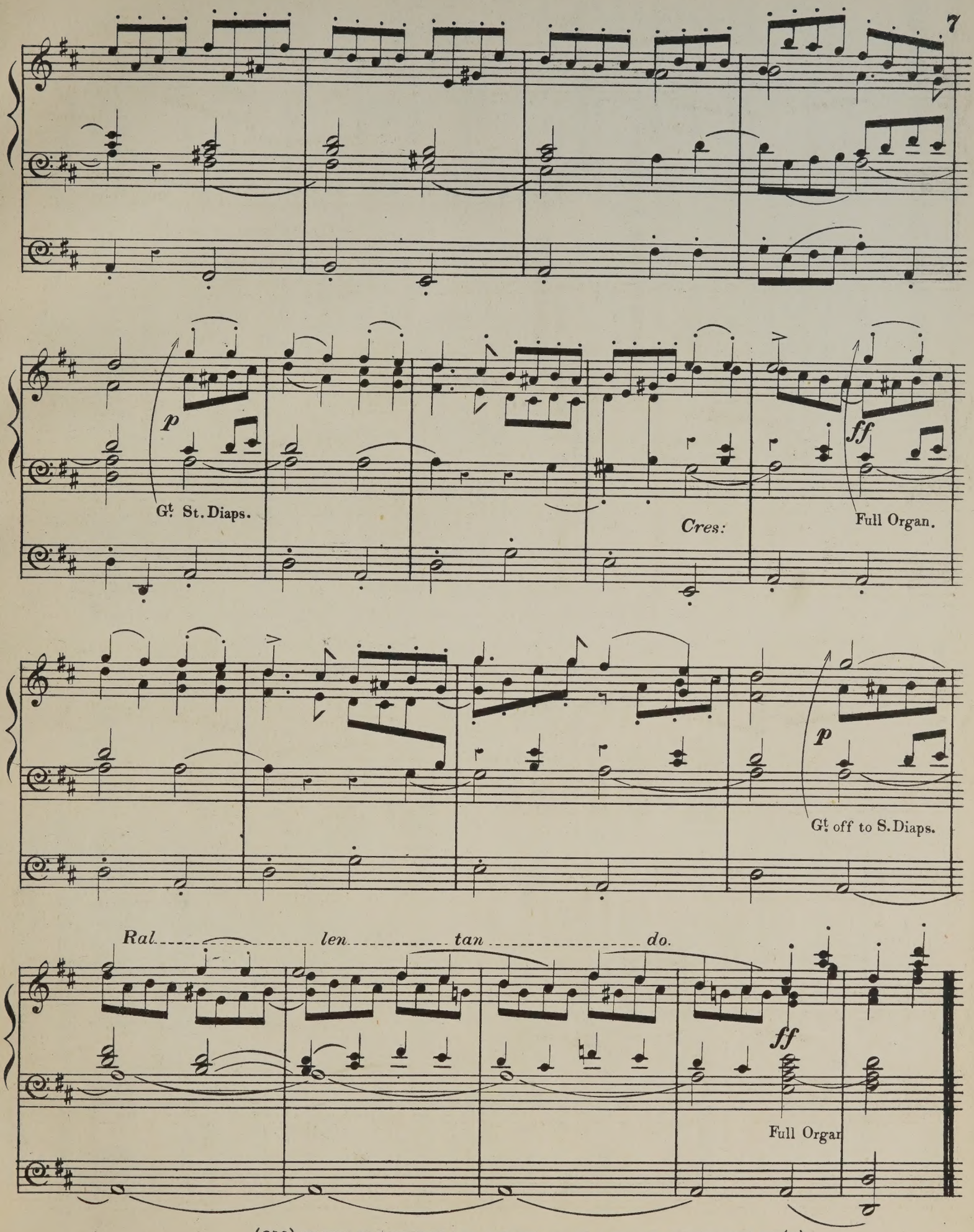



p
Off to S.Dn.& Flute.
f
Gt. to 15th


p
Gt. Diaps.
ff
Gt. Full.
TRIO.
p
Sw. Diaps.(or the R.H.as a Solo.)


f
Gt. Diaps. to Sw. Reeds.
pp
Gt. S.Dn. to Sw. Diaps.


f
Gt. Diaps.
Gt. add Prin.



(650) PRINTED, BY HUTCHINGS & CO. BLENHEIM HOUSE, BLENHEIM ST: NEW BOND ST: (W)

TITO MATTEI'S

NEW & SUCCESSFUL COMPOSITIONS.

PIANOFORTE MUSIC.

	Solo. s.	d.	Duet. s.	d.
Vesuvio, Grande Valse (just published)	5	0		
Victoria Gavotte (just published)	4	0		
Minuetto in A major	4	0	5	0
(May also be had arranged for String band or full orchestra.)				
Chit-chat	4	0		
L'Enchanteresse (Valse Sentimentale)	5	0		
Ditto (Simplified Edition)	4	0		
(May be had for Orchestra.)				
Saltarello	5	0		
Pensée Mélancolique	4	0		
*** March, from the Opera 'Maria di Gand'**	4	0	5	0
Ditto (arranged Edition)	4	0		
(* May also be had for Military Band, price 10*s.*)				
Luton Hoo	4	0		
La Charmeuse	5	0		
Harvest Moon	4	0		
Fête Champêtre	4	0	6	0
Ditto (for Concerts)	5	0		
Grand Fantasia on the English and Russian National Hymns	5	0		
I Puritani (Grand Fantasia)	6	0		
Il Folletto (Galop de Concert)	4	0	5	0
Un Sogno d'Amore (Nocturne)	4	0		
Addio del Passato (Verdi)	4	0		
Una Notte d' Estate (Nocturne)	4	0		
Etude de Concert	5	0		
Oh dear ! what can the matter be !	4	0		
Quadrille Brillante (for Piano) 1st Set	4	0	4	0
Marche Orientale (Bottesini)	4	0		
Vaillance (Fantaisie Polka)	4	0	4	0
Eco di Napoli (Bevignani)			5	0
'Tis the Harp in the Air (Wallace)	4	0		
A la Chasse	5	0		

VOCAL MUSIC.

	s.	d.
A Kiss and Good-bye (just published) in 4 keys, B flat, C, D flat, and D	4	0
(Sung by Madame Adelina Patti).		
Forgive Me	4	0
Old Chelsea (Rataplan)	4	0
Oh ! Oh ! hear the wild wind blow	4	0
Odi tu ? The above with Italian words	4	0
Slumber Song (with Violin Obbligato, 6*d.* net)	4	0
Golden Land	4	0
Patria	4	0
O Lari, dolci Lari ('Home, Sweet Home') ; the Italian words by Signor Zaffira ; the music edited by Tito Mattei	3	0
Whither ! who can tell ? (in A flat and F)	4	0
A te ben mio (from 'Maria di Gand')	4	0
Al Sospirato „ „	4	0
Per Figli tuoi (Duetto)	4	0
Languore (Romanza)	4	0
Sulla Spiaggia (Tarantella)	4	0
Here's your Good Health	4	0
La Coppa di Silen	4	0
Un Bicchier	4	0
La Capricciosa	4	0
Amo (Romanza)	4	0
Che gioja ! (Valzer)	4	0
Non so perchè (Melodie-Valzer)	4	0
The Forsaken Nest, 'Le nid abandonné'	4	0
Ma cosa vuoi da me (Canzonetta)	4	0
Un Rosajo (Romanza)	4	0
Niente per Forza (Canzonetta)	4	0
Gentil Prigioniero (Canzoncina)	4	0
Pretty Prisoner. Ditto with English words	4	0
Yarico to Her Lover (Himmel) newly arranged with Violoncello Obbligato	4	0

London: HUTCHINGS & CO., Blenheim House, Blenheim Street, New Bond Street, W.

BOTTESINI'S

NEW DEVOTIONAL ORATORIO

THE GARDEN OF OLIVET

WRITTEN EXPRESSLY FOR THE

NORWICH FESTIVAL, 1887.

AND FIRST PERFORMED IN LONDON BY THE SACRED HARMONIC SOCIETY, NOVEMBER 17TH, 1887.

Vocal Score, 8vo.	Price 4/- net.
Do. Cloth, Gilt Edges	„ 5/6 „
Chorus Parts, Soprano, Contralto, Tenor and Bass ...	Each 3/-
Tonic Sol-fa Chorus Part, by Dr. McNaught	Price 1/- net.

SEPARATE VOCAL NUMBERS.

"Have pity upon me, O my friends" ... Sung by Mr. E. LLOYD.
"Rejoice Beloved" ... ... Sung by Miss ANNIE MARRIOTT.
"Deliver me O my God" ... ... Sung by Miss HILDA WILSON.
"The Lord is my Light" .. Sung by Miss ANNIE MARRIOTT.
"Fear thou not, for I am with thee"—Duet
Sung by Miss ANNIE MARRIOTT and Mr. E. LLOYD.
"I, the Lord have called thee"—(Duet)
Sung by Miss ANNIE MARRIOTT and Mr. E. LLOYD.

EACH 4/-

ORGAN.

The above beautiful Melodies arranged by Dr. W. J. Westbrook, Each 2/- net.

The Book of Words by Joseph Bennett ... ... Price 6d. Each.

PUBLISHED BY

HUTCHINGS & CO.,

Blenheim House,

Blenheim Street, New Bond Street,

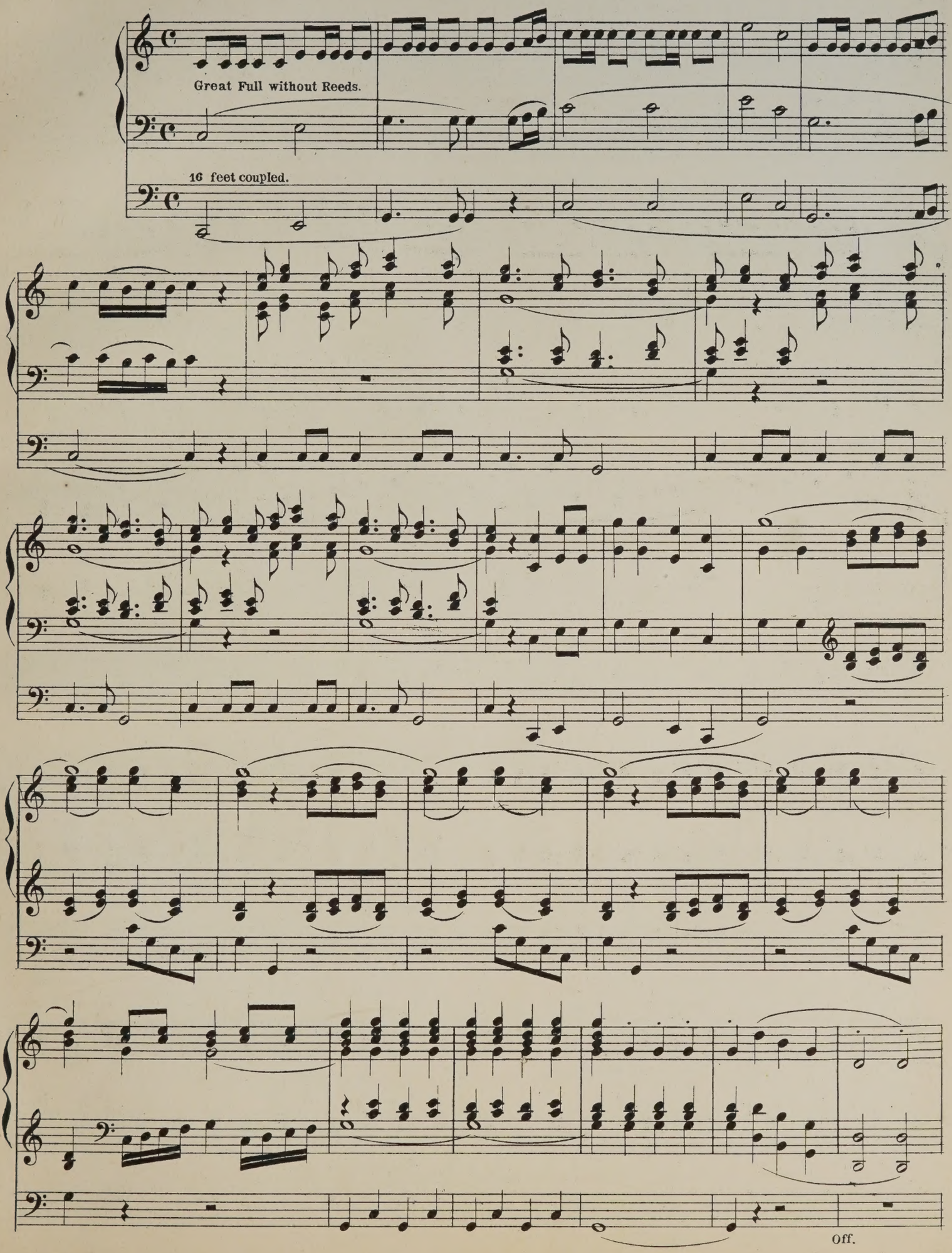
LONDON, W.

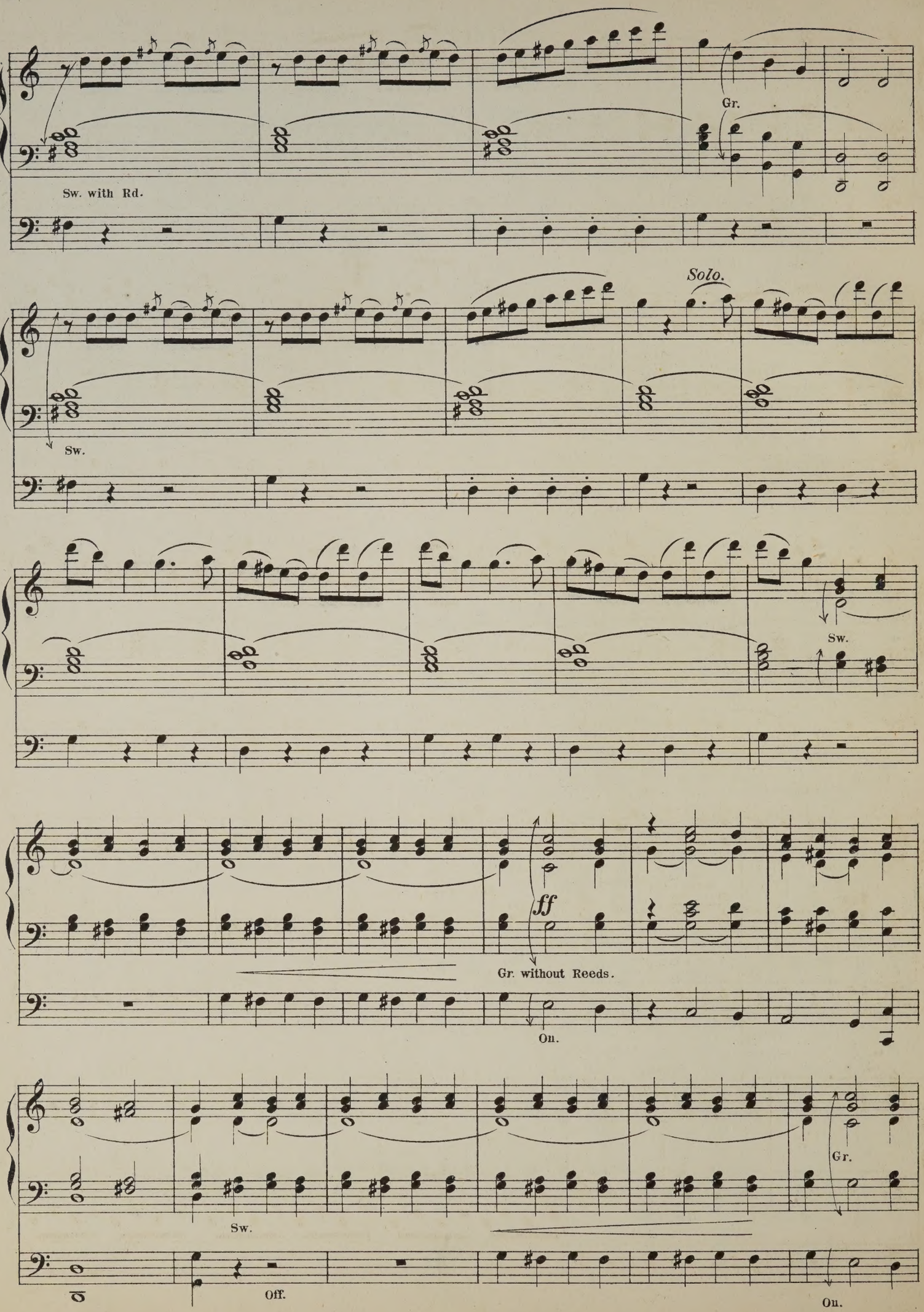
The Band Parts can be hired of the Publishers.

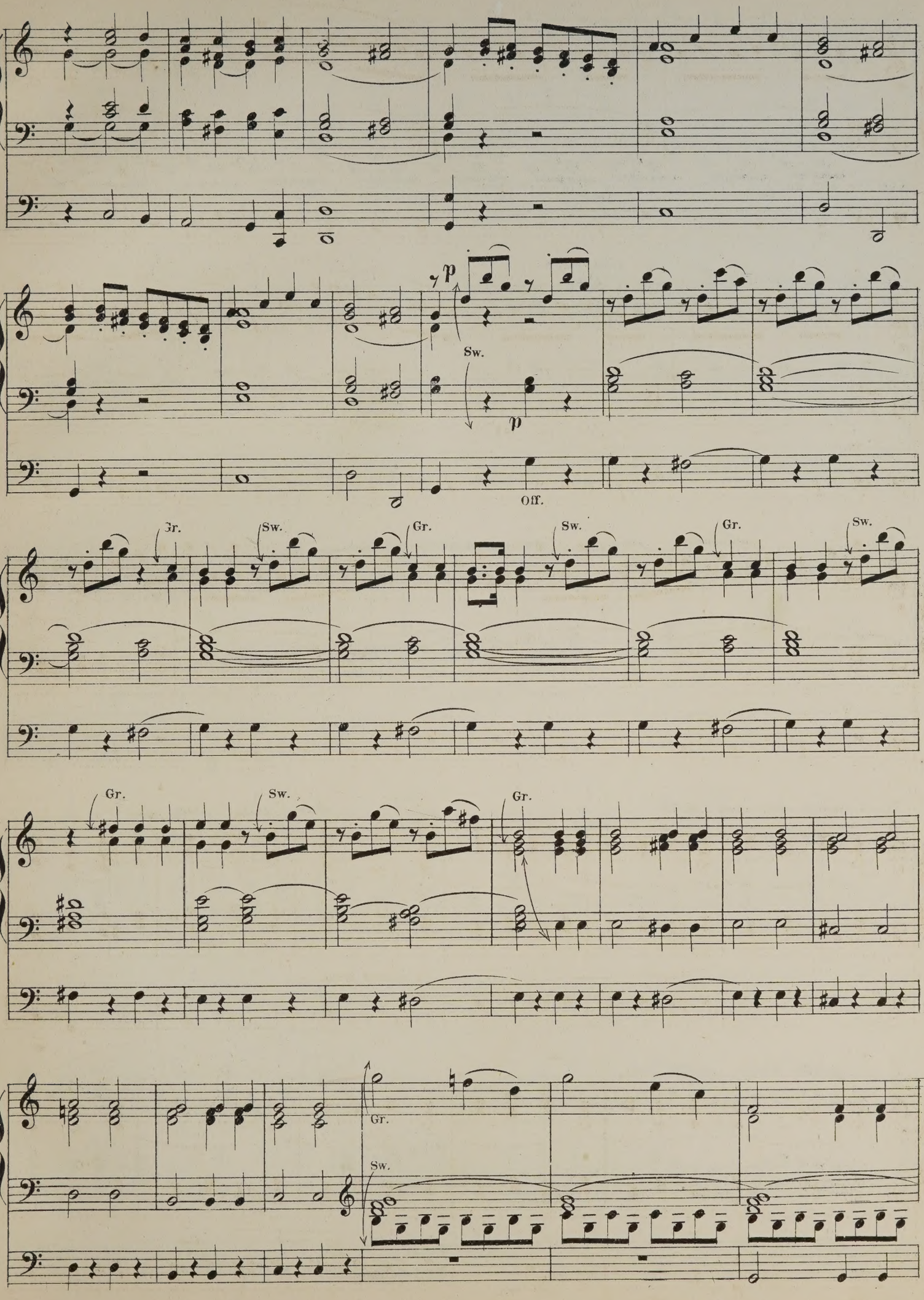
Gloria.

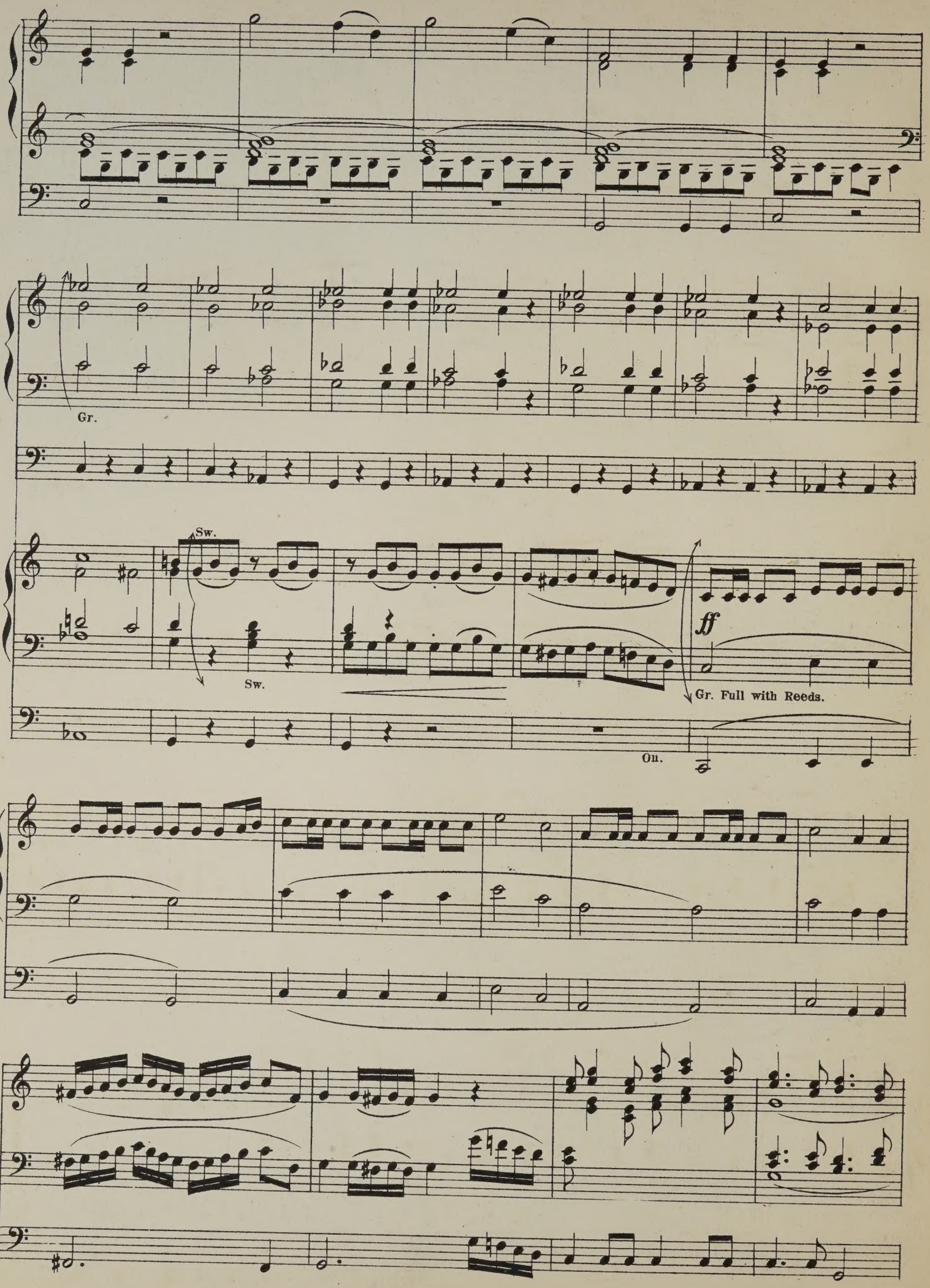
From Mozart's 12th Mass.

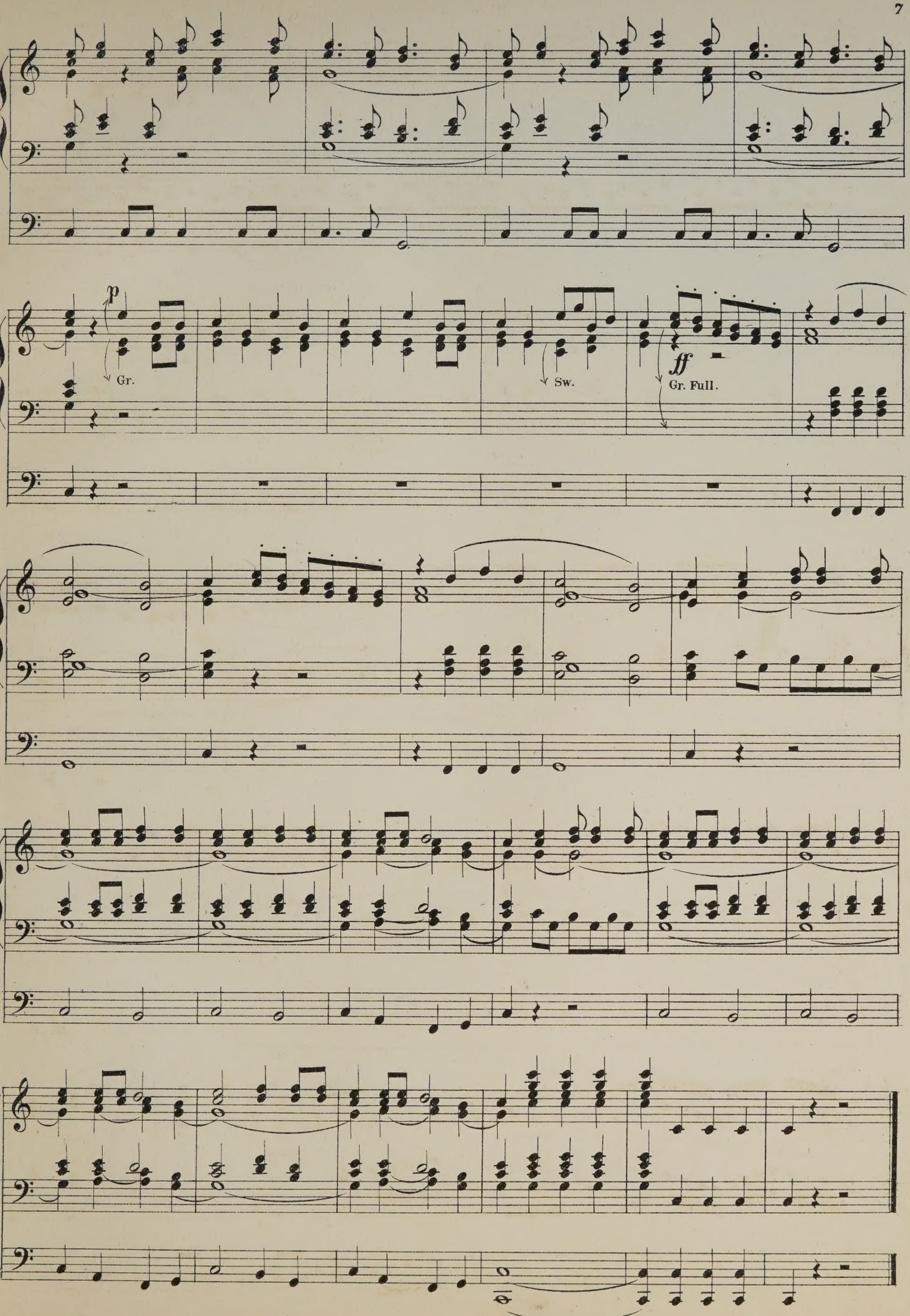
W. J. Westbrook.




Gr.
Sw. with Rd.
Solo.
Sw.
Sw.
ff
Gr. without Reeds.
On.
Gr.
Sw.
Off.
On.


p
Sw.
p
Off.
Gr.
Sw.
Gr.
Sw.
Gr.
Sw.
Gr.
Sw.
Gr.
Sw.
Gr.
Sw.


Gr.
Sw.
Sw.
ff
Gr. Full with Reeds.
Ou.


p
Gr.
Sw.
ff
Gr. Full.

Répertoire de l'Organiste

Compositions for Organ

BASSAL, R.

Fanfare 4 0
Offertoire 4 0
Allegretto 4 0
Canon 4 0
Andantino 4 0

BOELLMANN, L.

12 Pieces in 1 Vol. . . . . net 8 0
Suite Gothique . . . . . net 4 0
2me Suite . . . . . net 4 0
Offertoire sur des Noels 4 0

BOROWSKI, FÉLIX.

Suite.
No. 1. Prelude . . . . . .
„ 2. Toccata . . . . . .
„ 3. Méditation-Elégie . . . . .
„ 4. Marche Solennelle . . . . .
Complete net 4 0
Prière 4 0
Morceau de Genre *(Pearce)* 4 0
Menuet *(Pearce)* 4 0
Invocation *(Pearce)* 4 0

BOSSI, ENRICO.

Deux Pièces.
Méditation 4 0
Toccata 4 0

BOTTING, HERBERT.

Cantilena dolorosa 4 0
Two Cradle Songs 4 0

CAPOCCI, FILIPPO.

Characteristic Pieces.
No. 1. Introduction 4 0
„ 2. Hymne de Fête 5 0
„ 3. Rêverie 5 0
Complete in 1 Book net 4 0
„ 4. Marche nuptiale 5 0
„ 5. Madrigal 4 0
„ 9. Intermezzo 5 0
Complete in 1 Book net 4 0
Chorus Magnus 5 0
Cantilène 4 0

CLAUSSMANN, ALOYS.

Six Pièces. Op. 33.
No. 1. Marche en La maj. . . . 4 0
„ 2. Allegro Symphonique . . . 4 0
„ 3. Au Crépuscule 4 0
„ 4. Scherzo 4 0
„ 5. Pastorale 4 0
„ 6. Toccata 6 0

DETHIER, E.

Offertoire 4 0
Communion 2 0

DEVRED, PAUL.

Trois Morceaux.
No. 1. Prière Offertoire 5 0
„ 2. Communion 4 0
„ 3. Fugue 4 0

DOLMETSCH, ARN.

Minuetto 3 0

DUBOIS, THEODORE.

12 Pièces in 1 Vol. 8 0
12 Pièces Nouvelles in 1 Vol. net 8 0
Messe de Mariage 5 Pièces . . . net 4 0

D'EVRY, EDUARD.

Benediction Nuptiale 4 0
Vieille Chanson 3 0

GANNE, LOUIS.

Prière 4 0

GIGOUT, EUGÈNE.

Suite de Trois Morceaux.
No. 1. Marche Rustique 4 0
„ 2. Lied 5 0
„ 3. Marche de Fête 5 0
Méditation (sur les Jeux de fonds) . 5 0
10 Pièces complete in 1 Vol. . net 8 0
Communion 4 0
Grand Chœur dialogué 5 0
Air de la Pentecôte *(Bach)* . . . 4 0

GODARD, BENJ.

Symphonie Gothique *(Renaud)* net 4 0

GRIEG, EDV.

Two Marches . . . . . each 4 0
Mélodie *(Pearce)* 4 0

GRISON, J.

Communion in F . . . . . net 2 0
Grande Marche triomphale . . . net 3 0
3 Offertoires de Ste Cécile. Each net 2 6
Offertoire de Noel . . . . . net 2 6

GUILMANT, ALEX.

1re Méditation. Op. 20 . . . . net 1 6
Prélude du Déluge *(Saint-Saëns)* . . . 5 0
Le Cygne *(Saint-Saëns)* 4 0
Solitude *(Godard)* 4 0
Idylle *(Godard)* 4 0
Andante religioso *(Dreyschock)* . . . 4 0

HÄNDEL, G. F.

Menuet *(Pearce)* 4 0

HANN, LEWIS.

Sérénade Angélique 4 0

HEAP, DR. C. S.

Four Studies . . . . . net 2 6

KLEIN, ALOYS.

12 Pièces. Op. 16 in 1 Vol. . . net 8 0

LEMAIGRE, ED.

12 Pièces in 1 Vol. . . . . net 6 0

LORET, CLEMENT.

12 Pièces in 1 Vol. . . . . net 8 0

MAC-MASTER, GEO.

Andante. Op. 27 . . . . . 4 0
Musette. Op. 28 . . . . . 4 0
Postludium—Sortie. Op. 29 . . . . 4 0

MAILLY, ALPH.

Sonata (D minor) . . . . . net 4 0
Andante from do . . . . . net 1 6

MAILLY, ALPH.

Trois morceaux (Invocation, Andante con moto, Christmas-Musette) in 1 Book . . . . . net 3 0

MARCHOT, VICTOR.

Six pièces (Elevation, Offertoire, Prière, Cortège, Lento tristo, Méditation). Complet . . . net 4 0

PEARCE, DR. C. W.

Nine Transcriptions (see *Borowski, Grieg, Händel, Rachmaninoff, Schötte, Wilm*) . . . . . each 4 0

PIERNÉ, GABRIEL.

Pièce en forme de Fugue 4 0
3 Pièces (Prelude, Cantilène, Scherzando) complete . . . . net 4 0

RACHMANINOFF, S.

Prélude *(Pearce)* 4 0

RENNER, J.

Sonata in G minor . . . . net 3 0

RÖDER, E.

Fest-Fantasie. Op. 16 . . . . net 2 0

ROUSSEAU, SAM.

12 Pièces in 1 Vol. . . . . net 8 0
15 Pièces in 1 Vol. . . . . net 8 0
Fantaisie . . . . . net 1 0

SAINT-SAËNS, C.

Fantaisie. Op. 13 . . . . . net 3 0
Bénédiction nuptiale 5 0
Elévation ou Communion 4 0
3 Rhapsodies. Bretonnes . . . net 4 0
Sarabande. Op. 49 . . . . . 4 0
Fantaisie. Op. 101 . . . . . net 3 0

SALOMÉ, THEODORE.

10 Pièces. Vol. 1 . . . . . net 6 0
10 Pièces. Vol. 2 . . . . . net 6 0
12 Pièces Nouvelles. Op. 52. Vol. I net 8 0
12 Pièces Nouvelles. Op. 63. Vol. II. net 8 0
Offertoire in D flat. Op. 8 . . . . 5 0

SCHÖTTE, LUDWIG.

Berceuse *(Pearce)* 4 0

TILBORGHS, J.

Scherzo (style libre) 5 0

WILM, NICOLAI VON.

Moment Musical *(Pearce)* 4 0
Mélodie *(Pearce)* 4 0

WOLSTENHOLME, W.

Serenata 4 0

WOOD, W. G.

Menuet and Trio 4 0

LAUDY & Co, 139, Oxford Street, LONDON W.

Printed by C. G. Röder, Leipzig.

Prière.

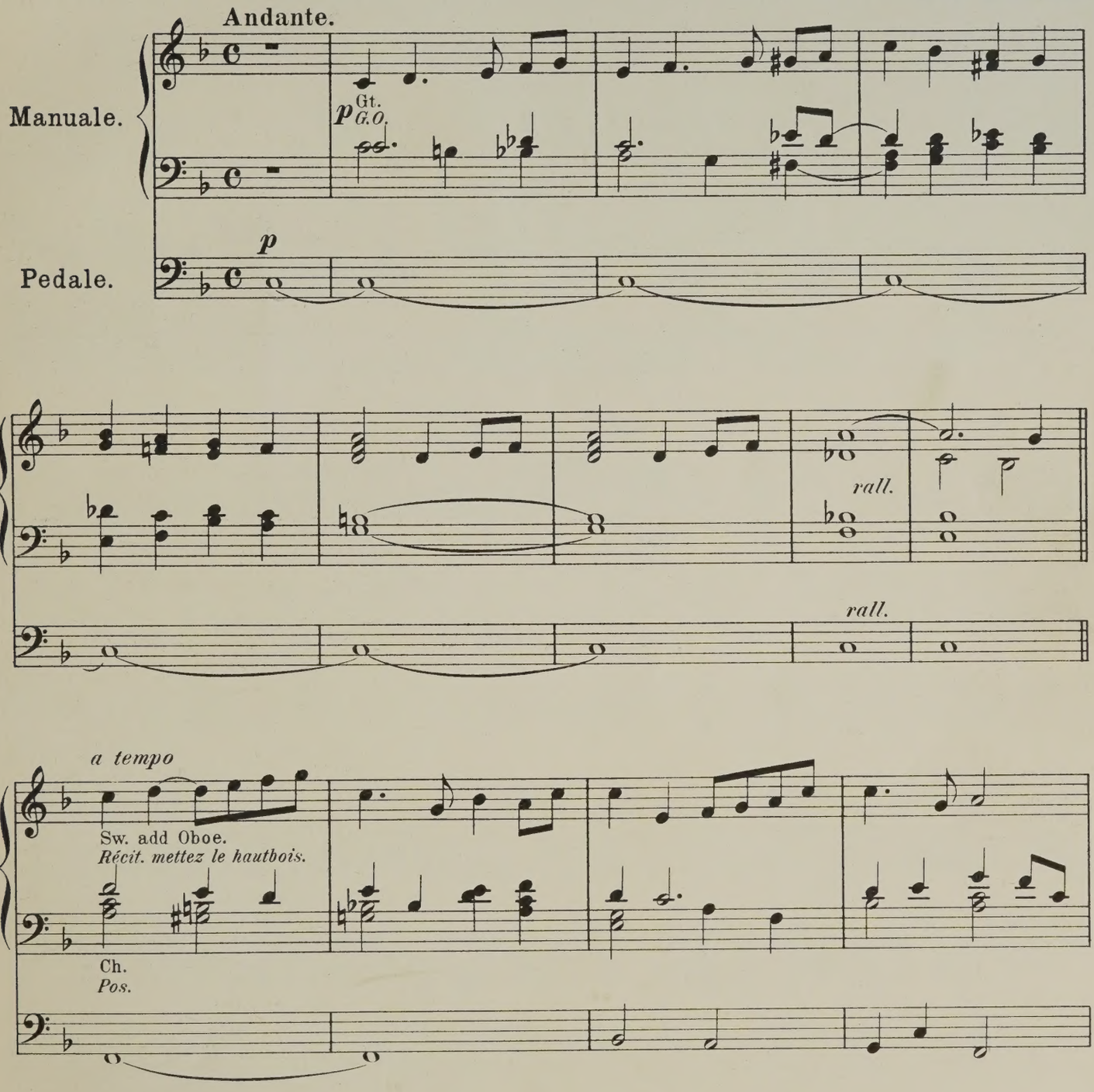
Prepare:

Great: String toned 8 Ft with Hohl-Flute 8 Ft
Swell: Soft 8 Ft stringtoned stops.
Choir: Harmonic Flute 8 Ft
Pedal: Soft 16 Ft with Choir coupled.

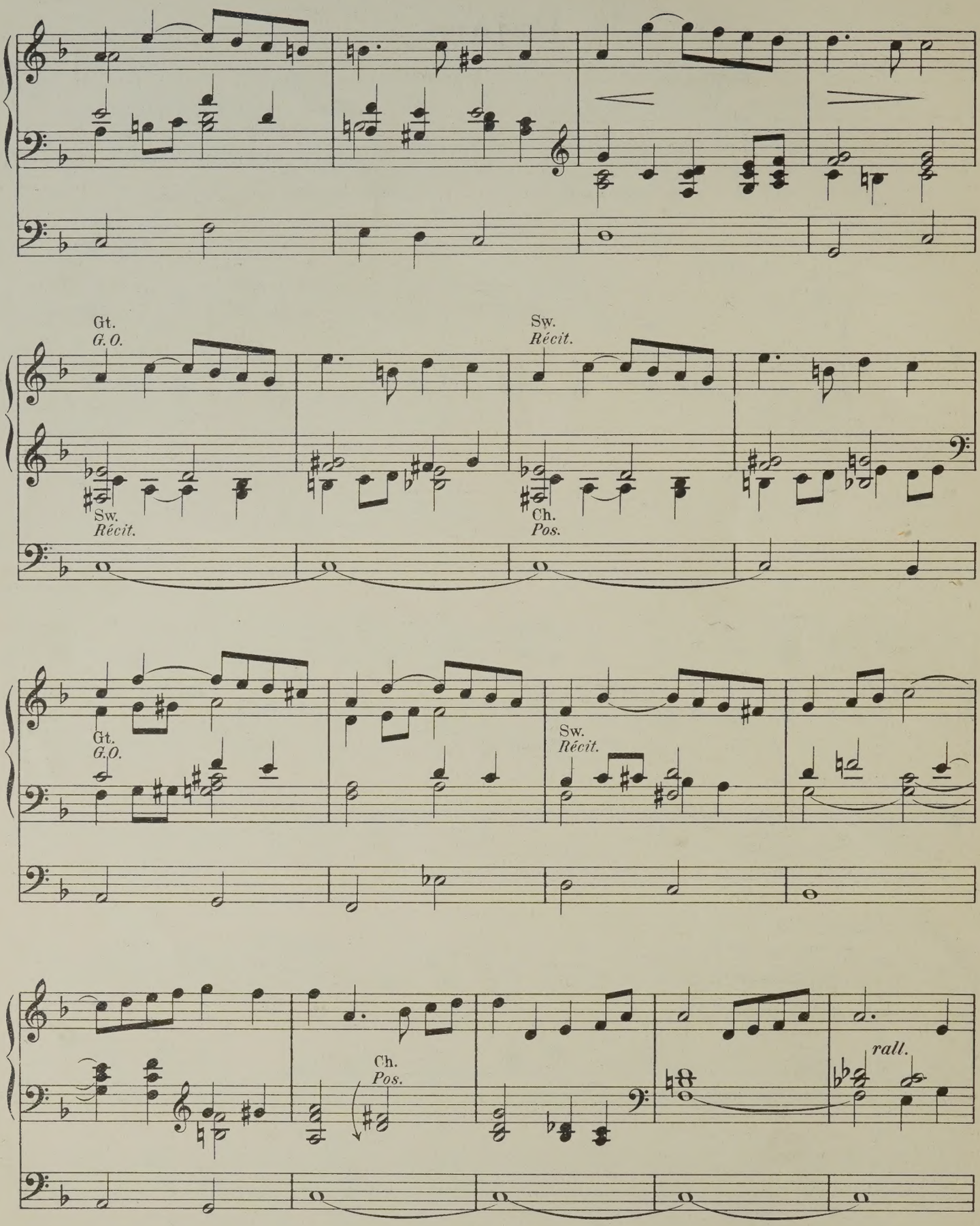
Jeux:

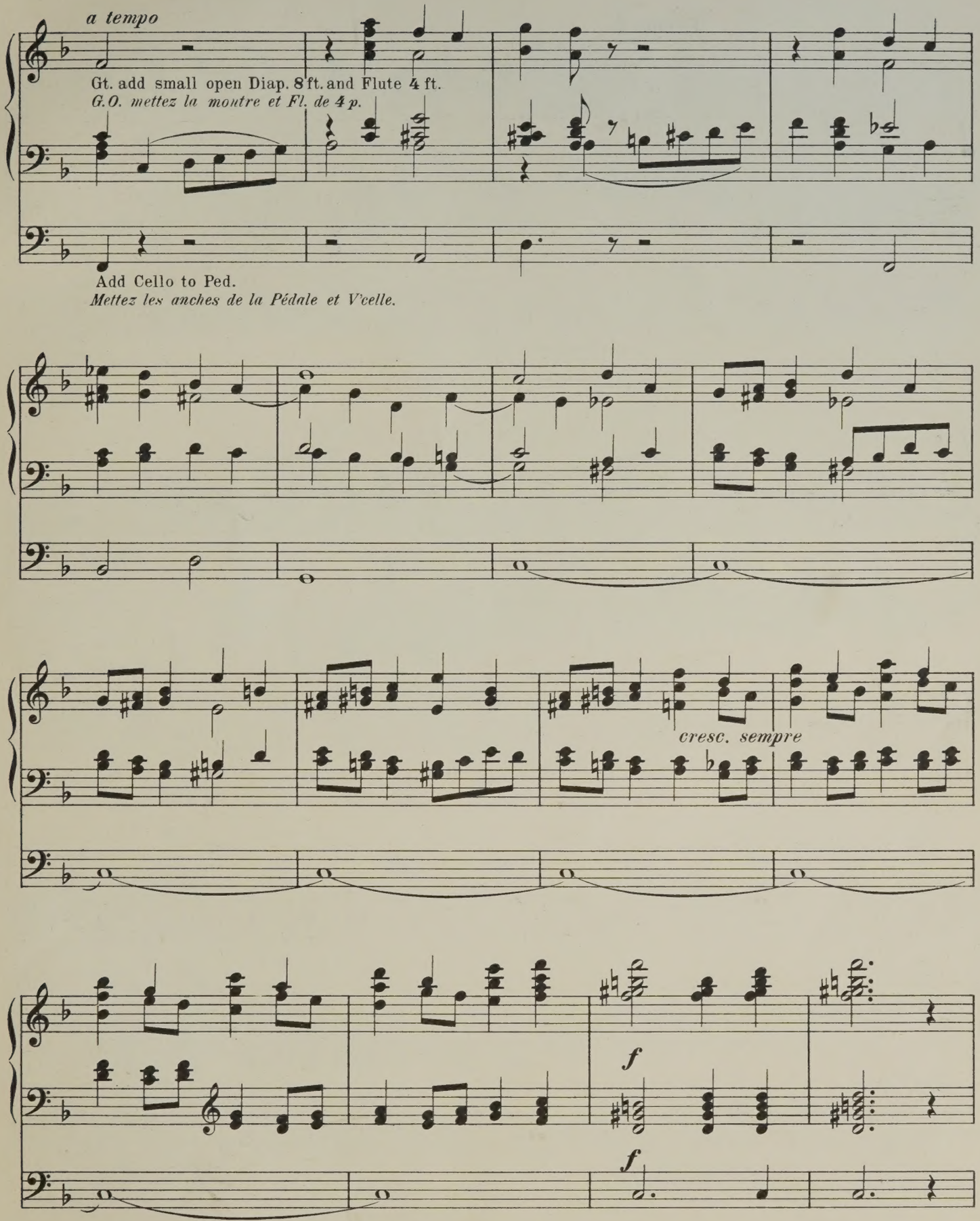
Gd Orgue: Gambe et Flutes de 8 et 4 p. accoup. Récit. et Pos. au G. O.
Récit: Aeolina Salicional et Bourdon.
Positif: Flute harm.
Pédale: Bourdon accoup. au Pos.

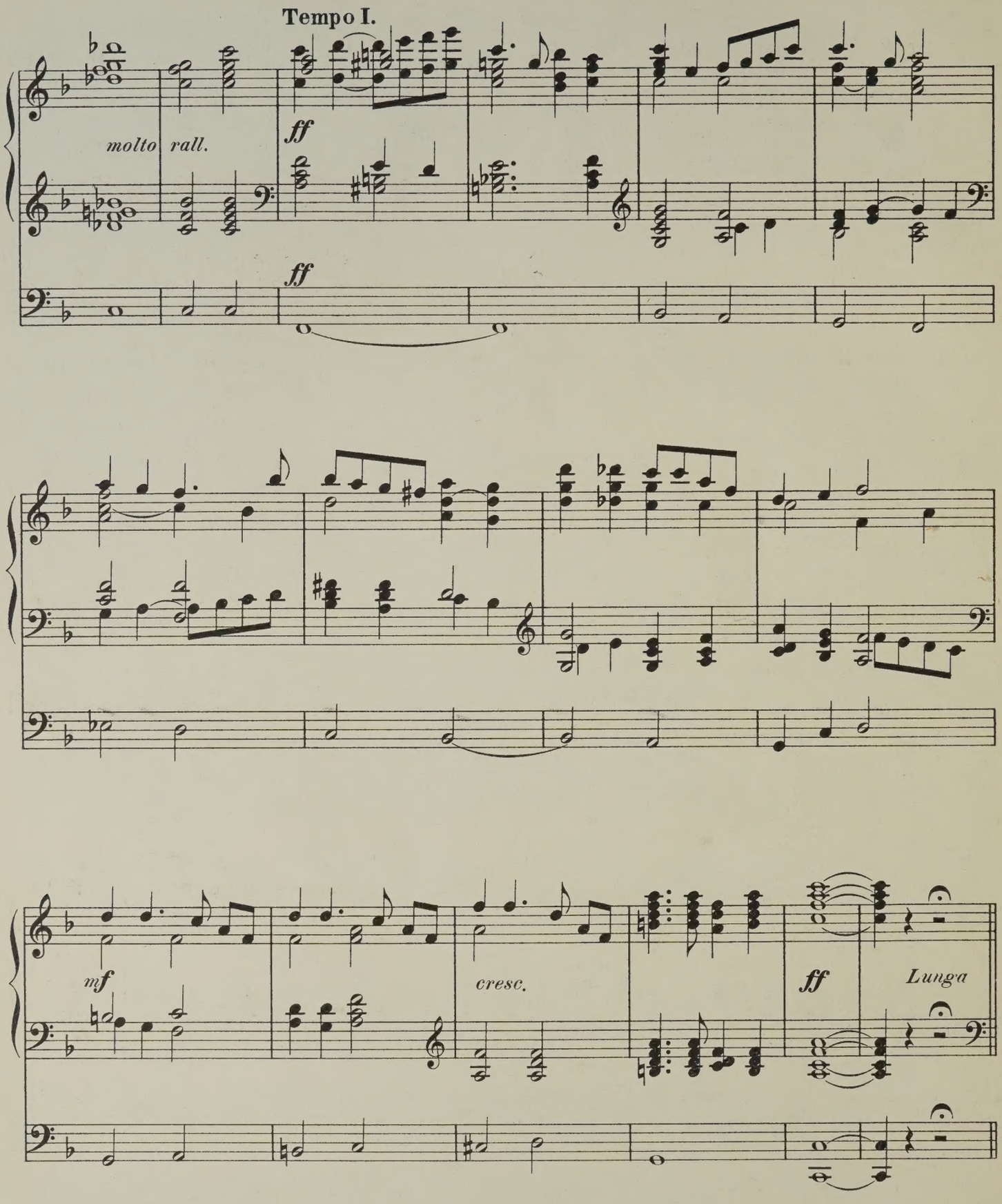
Félix Borowski.

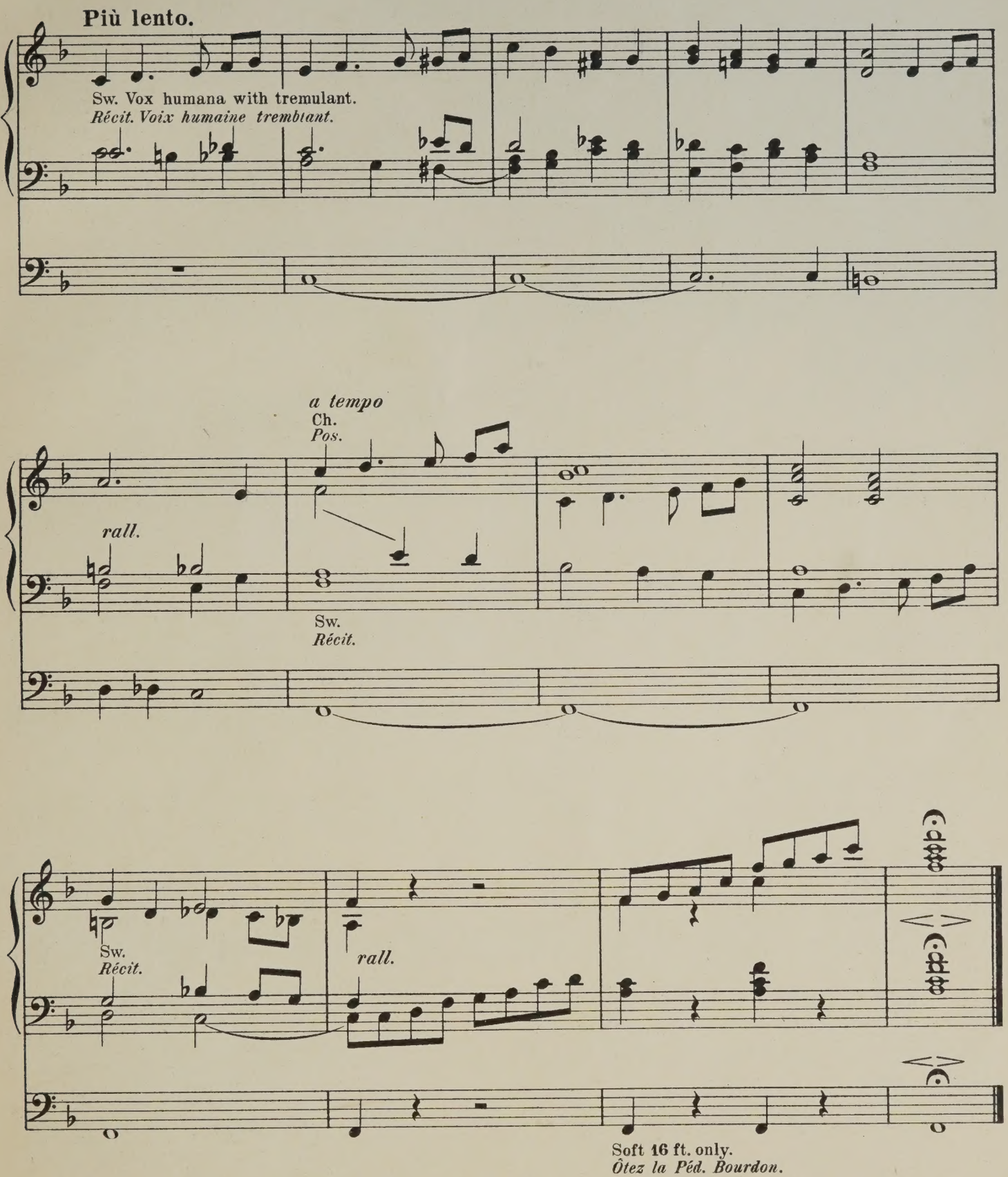


Copyright 1901 by Laudy & Cº


Gt.
G.O.
Sw.
Récit.
Sw.
Récit.
Ch.
Pos.
Gt.
G.O.
Sw.
Récit.
Ch.
Pos.
rall.


a tempo
Gt. add small open Diap. 8 ft. and Flute 4 ft.
G.O. mettez la montre et Fl. de 4 p.
Add Cello to Ped.
Mettez les anches de la Pédale et V'celle.
cresc. sempre
f
f


Tempo I.
molto rall.
ff
ff
mf
cresc.
ff
Lunga


Più lento.
Sw. Vox humana with tremulant.
Récit. Voix humaine trembtant.
a tempo
Ch.
Pos.
rall.
Sw.
Récit.
Sw.
Récit.
rall.
Soft 16 ft. only.
Ôtez la Péd. Bourdon.

MENUET.

Transcribed for
Organ by Dr. Charles W. Pearce F.R.C.O.

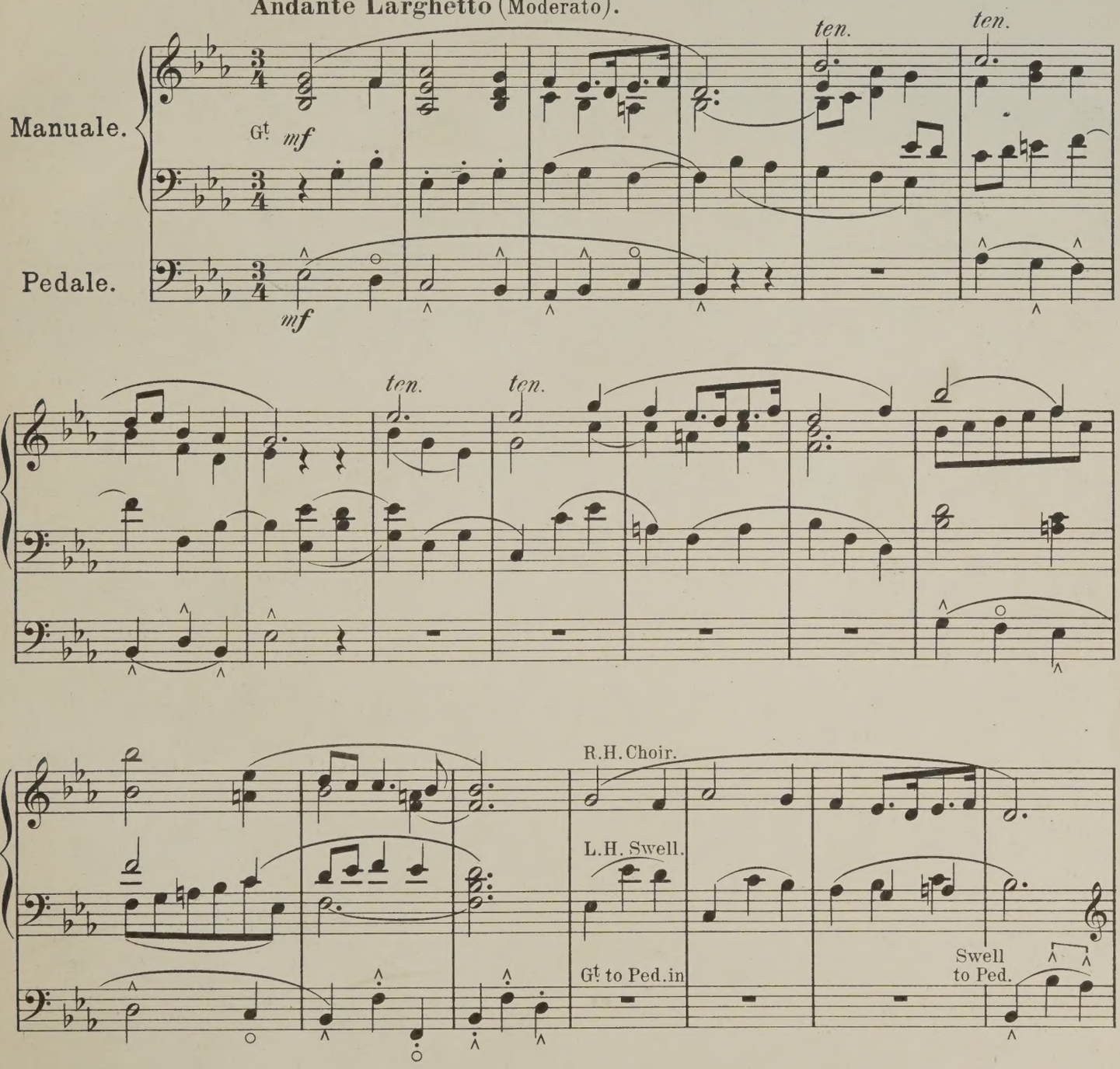
Composed by
G. F. HÄNDEL.

Prepare Organ.

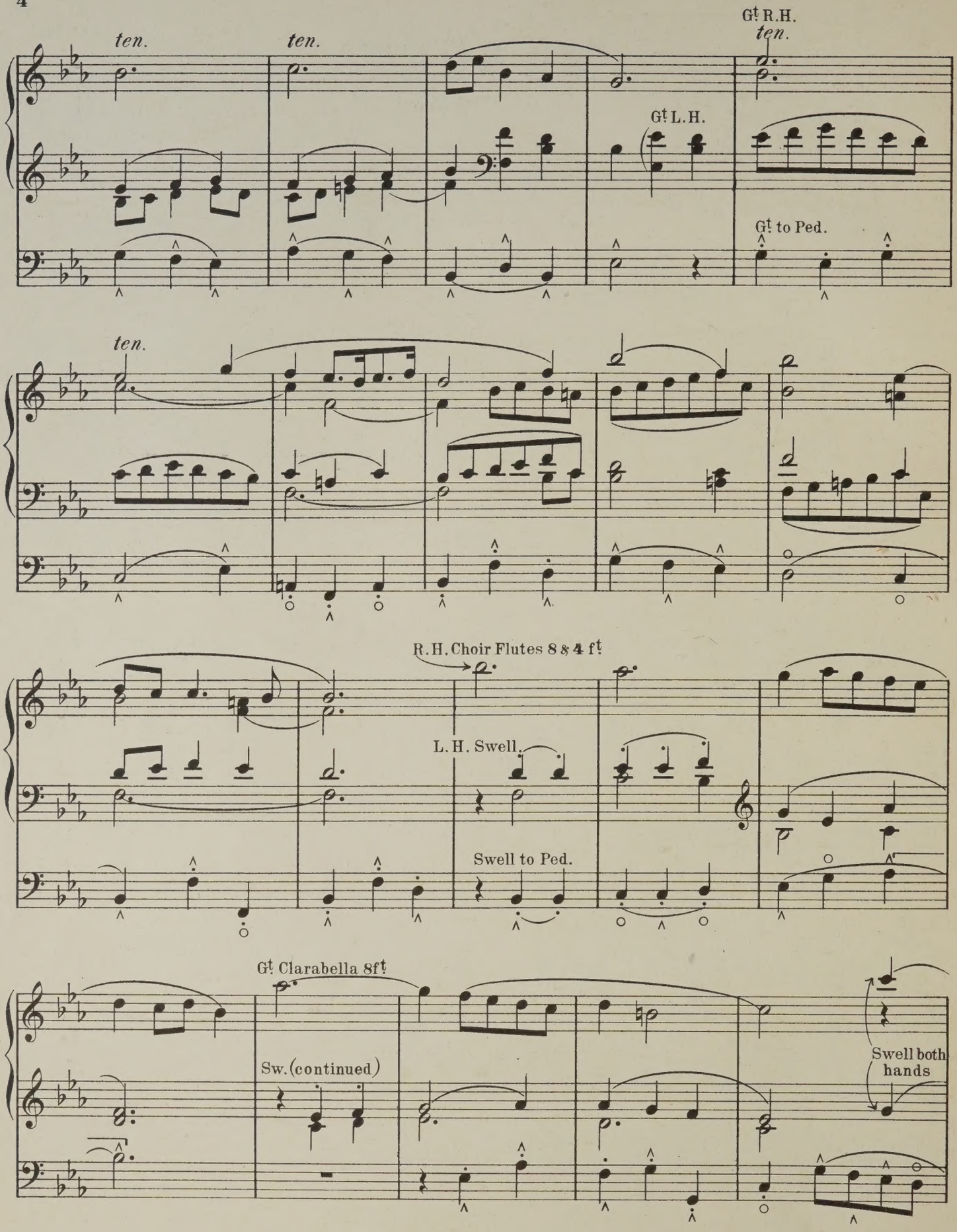
Great Diapasons 8ft with Swell coupled throughout.
Swell 8 & 4ft with Oboe.

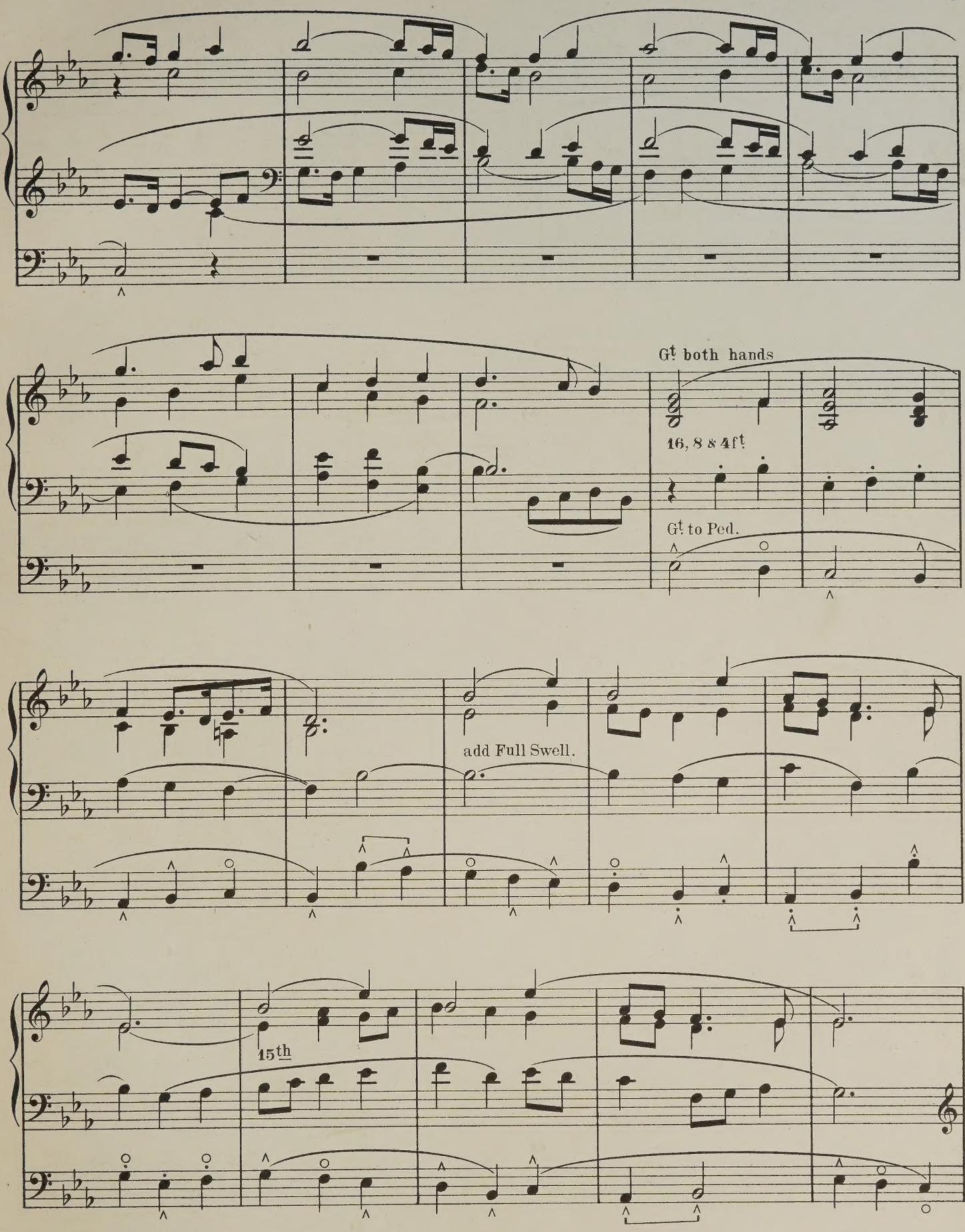
Choir Clarinet and Lieblich Gedact.
Pedal 16 & 8ft with Gt or Swell coupled as required.

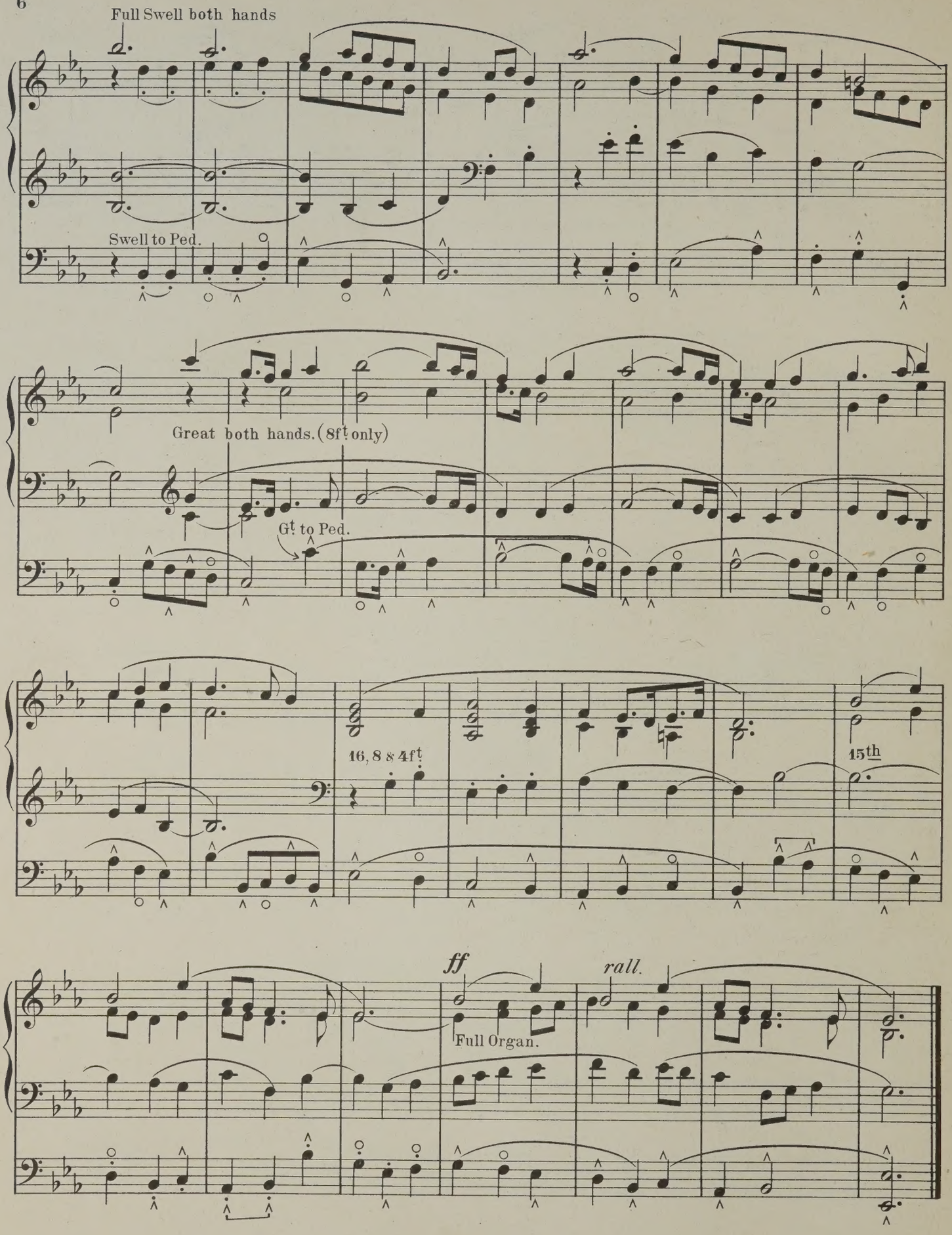
Andante Larghetto (Moderato).



Copyright 1897 by Laudy & Cº


ten.
ten.
Gt R.H.
ten.
Gt L.H.
Gt to Ped.
ten.
R.H. Choir Flutes 8 & 4 ft
L.H. Swell.
Swell to Ped.
Gt Clarabella 8ft
Sw. (continued)
Swell both hands


Gt both hands
16, 8 & 4ft
Gt to Ped.
add Full Swell.
15th


Full Swell both hands
Swell to Ped.
Great both hands. (8ft only)
Gt to Ped.
16, 8 8 4ft
15th
ff
rall.
Full Organ.

MOMENT MUSICAL.

Transcribed for the Organ by
Dr. CHARLES W. PEARCE, F.R.C.O.

Composed by
N. von WILM.

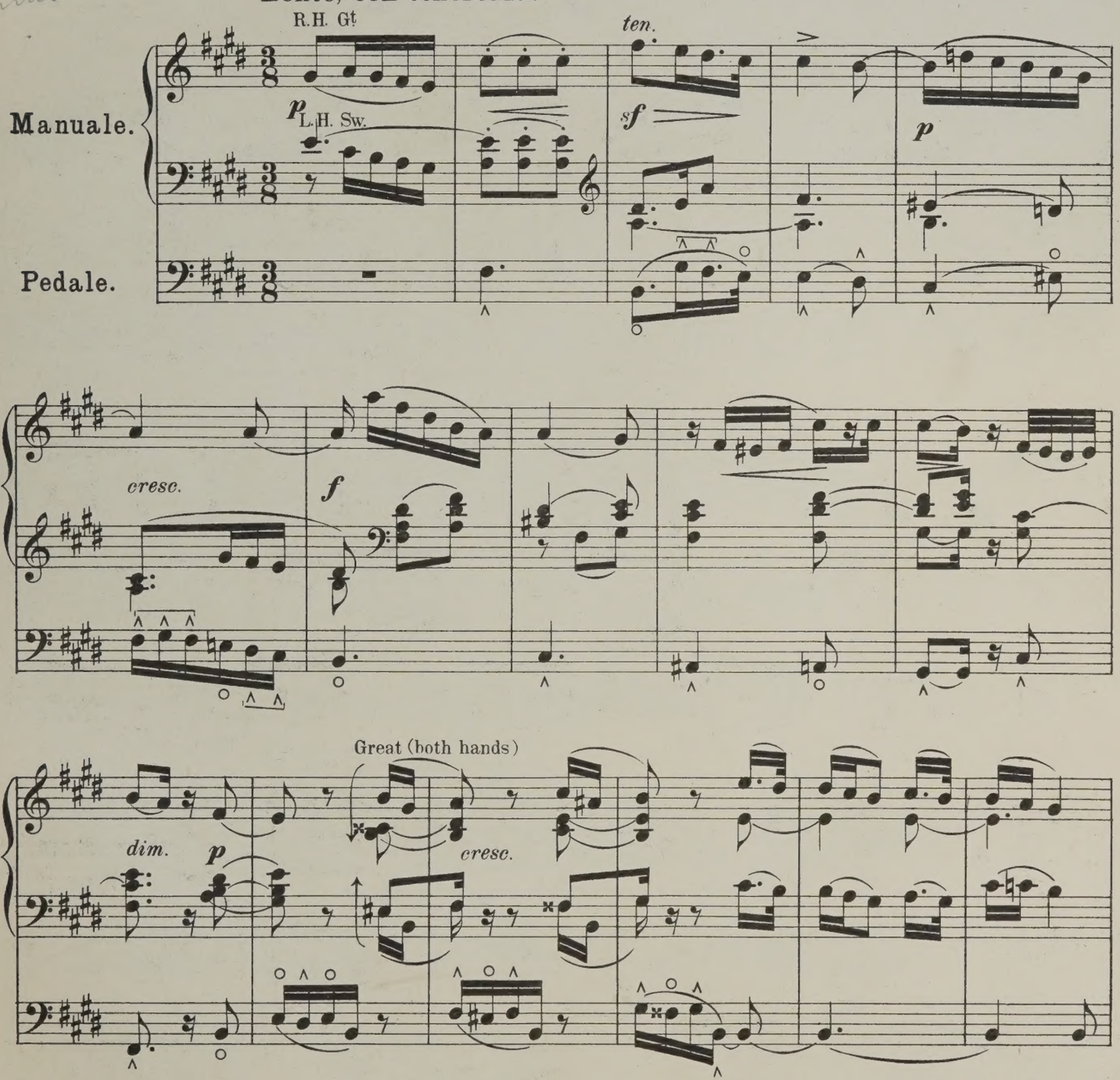
Prepare Organ:

Great: Clarabella 8ft (with Swell coupled.)
Swell: Soft 8ft (with Oboe.)

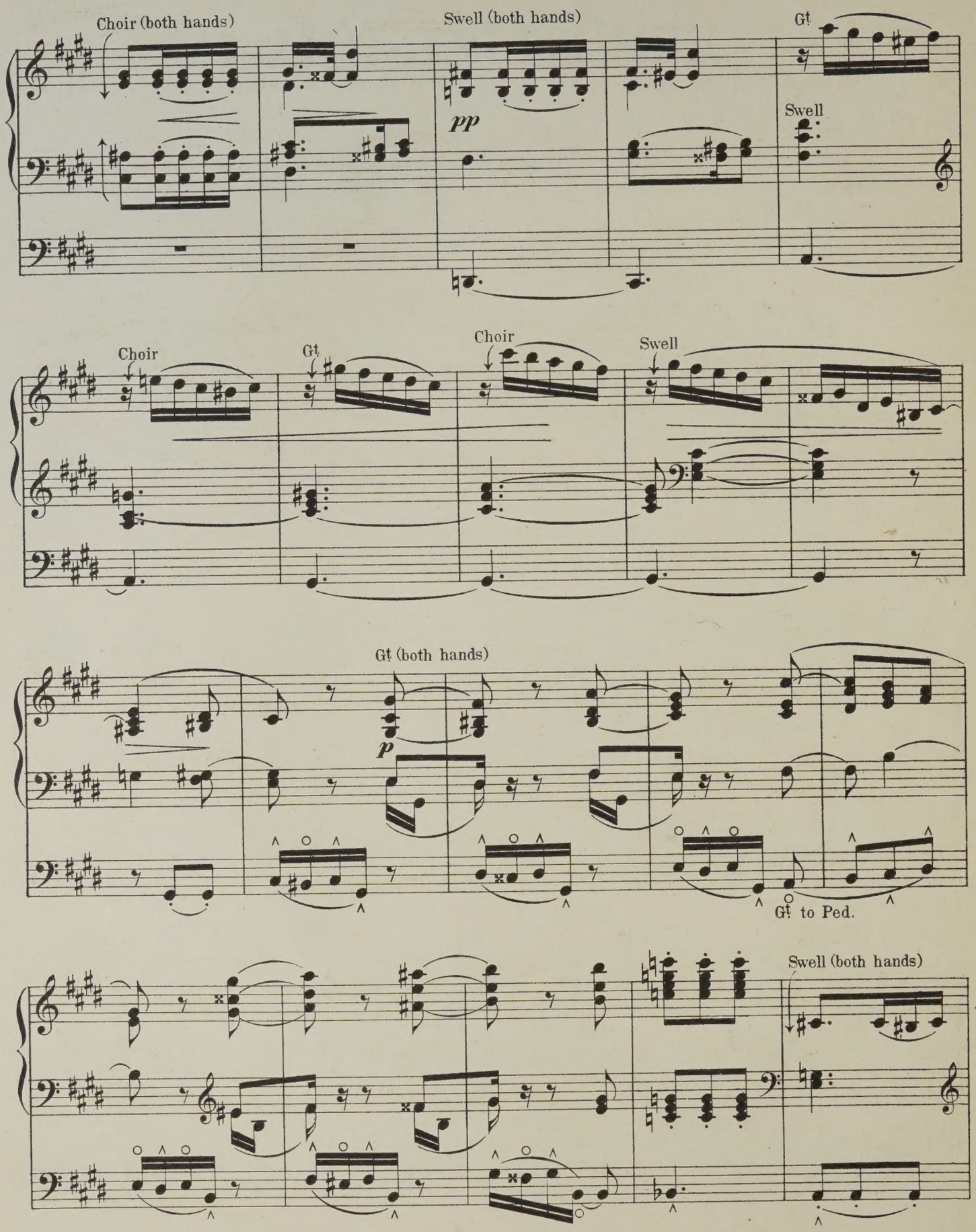
Choir: 8 & 4 ft (with Swell coupled.)
Pedal: Soft 16ft (with Swell coupled.)

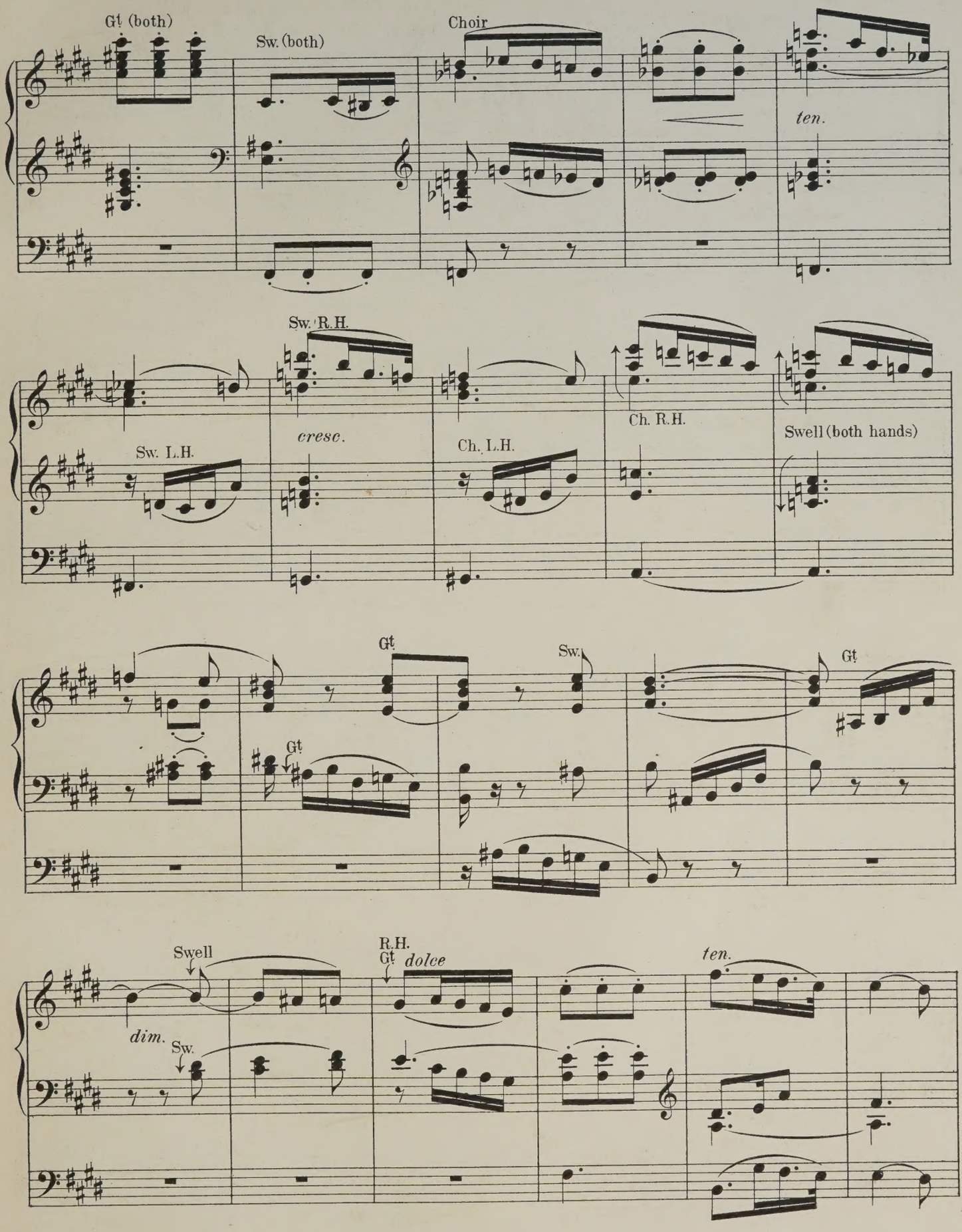
4 mins

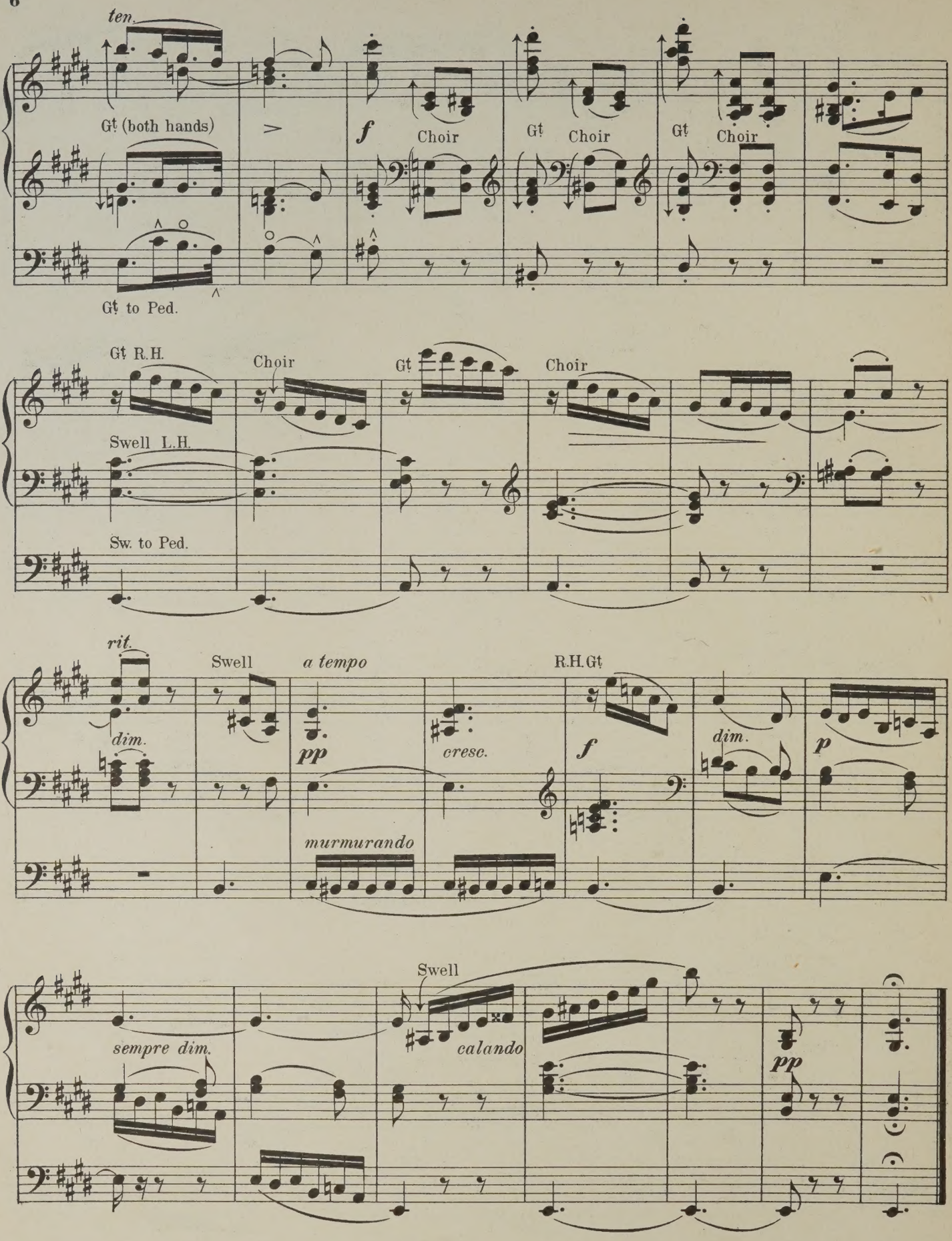
Lento, con tenerezza.



Copyright 1897 by Laudy & Cº


Choir (both hands)
Swell (both hands)
Gt
pp
Swell
Choir
Gt
Choir
Swell
Gt (both hands)
p
Gt to Ped.
Swell (both hands)


Gt (both)
Sw. (both)
Choir
ten.
Sw. R.H.
Sw. L.H.
cresc.
Ch. L.H.
Ch. R.H.
Swell (both hands)
Gt
Sw.
Gt
Gt
Swell
dim.
Sw.
R.H.
Gt
dolce
ten.


ten.
Gt (both hands)
Gt to Ped.
f
Choir
Gt
Choir
Gt
Choir
Gt R.H.
Swell L.H.
Sw. to Ped.
Choir
Gt
Choir
rit.
dim.
Swell
a tempo
pp
murmurando
cresc.
R.H. Gt
f
dim.
p
sempre dim.
Swell
calando
pp

BERCEUSE.

Transcribed for the Organ by
DR. CHARLES W. PEARCE, F.R.C.O.

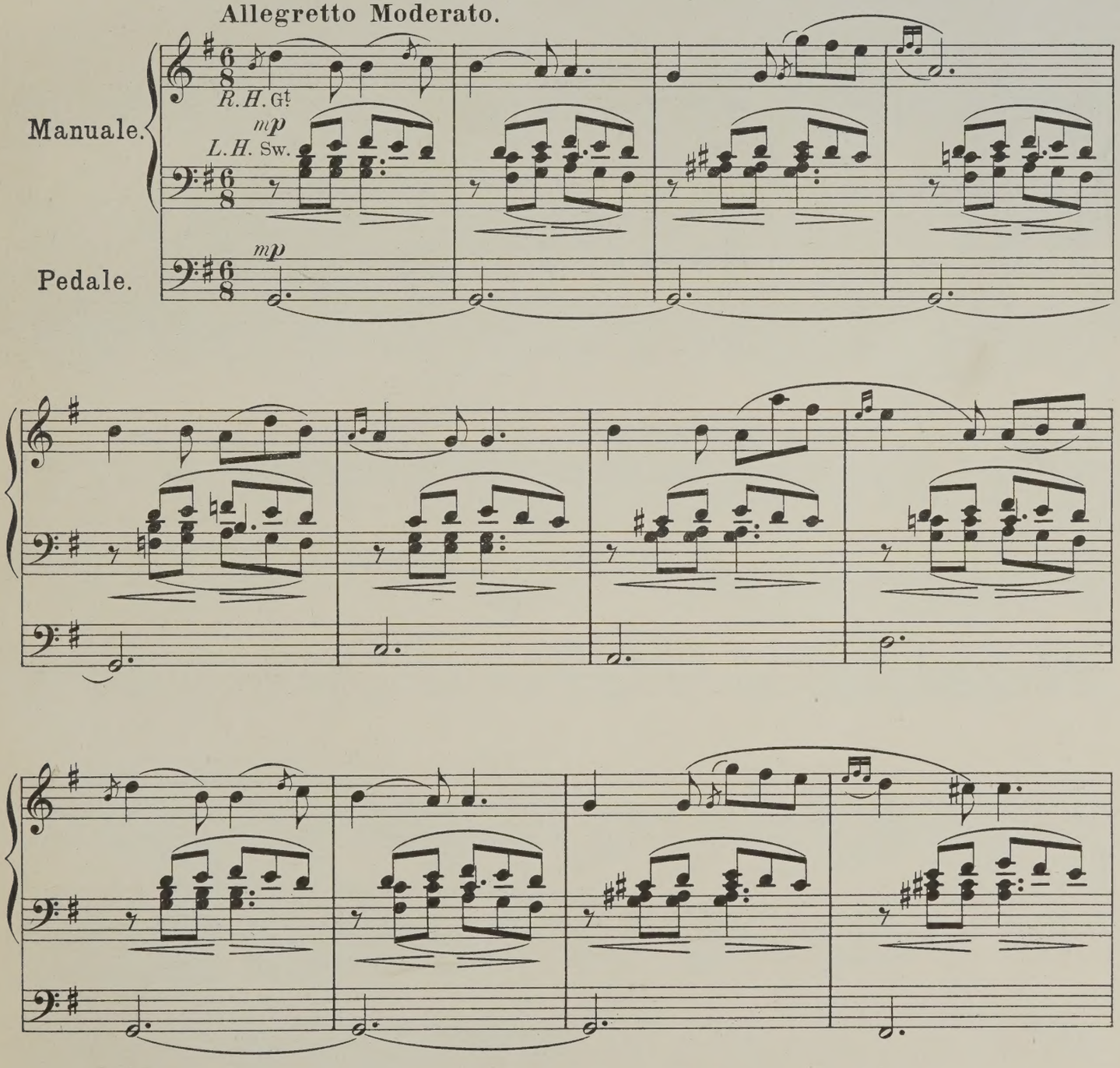
Composed by
LUDVIG SCHÖTTE.

Prepare Organ:

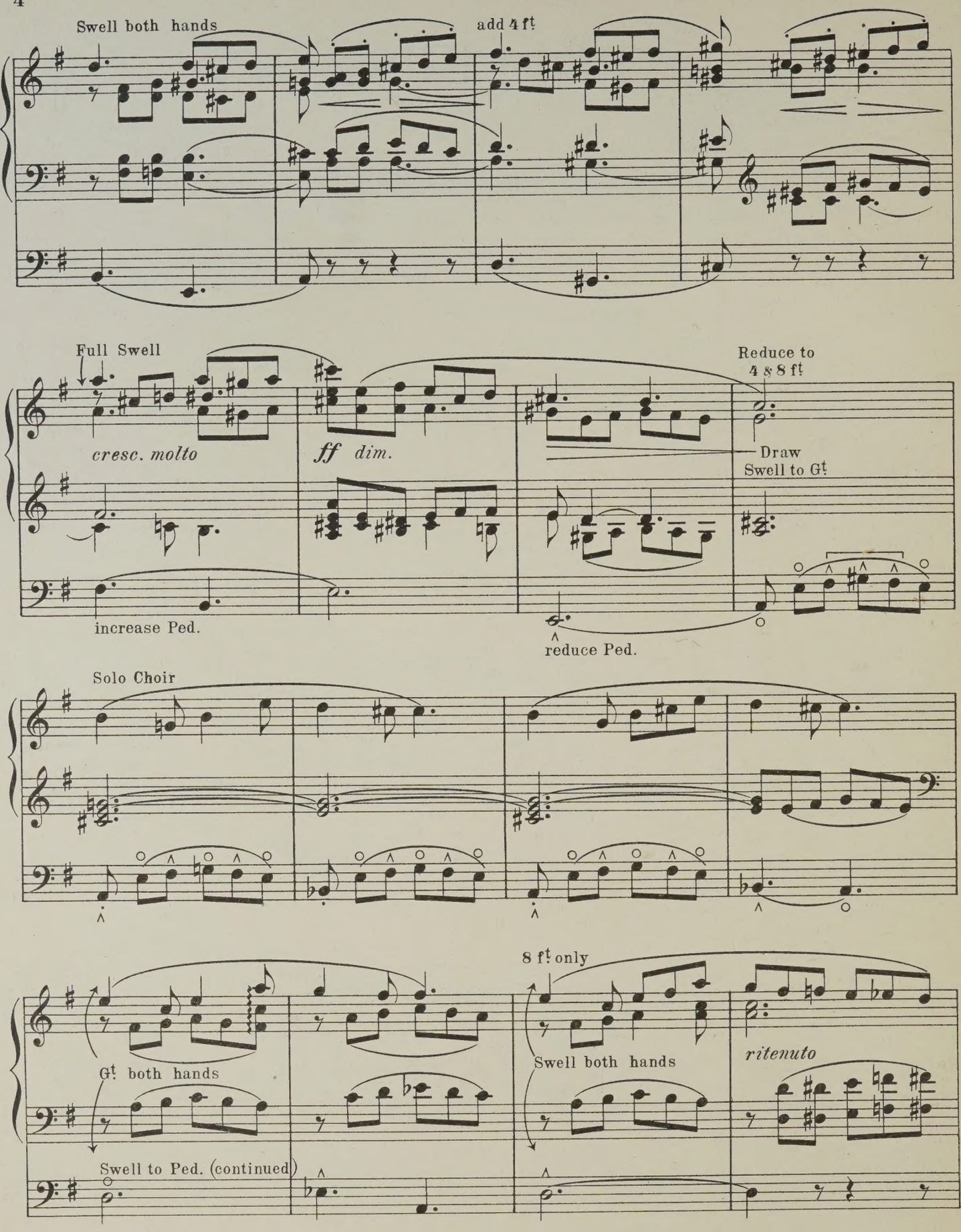
Great: Clarabella 8 ft (without Sw. to Great.)
Swell: Diapasons 8 ft (with Oboe.)

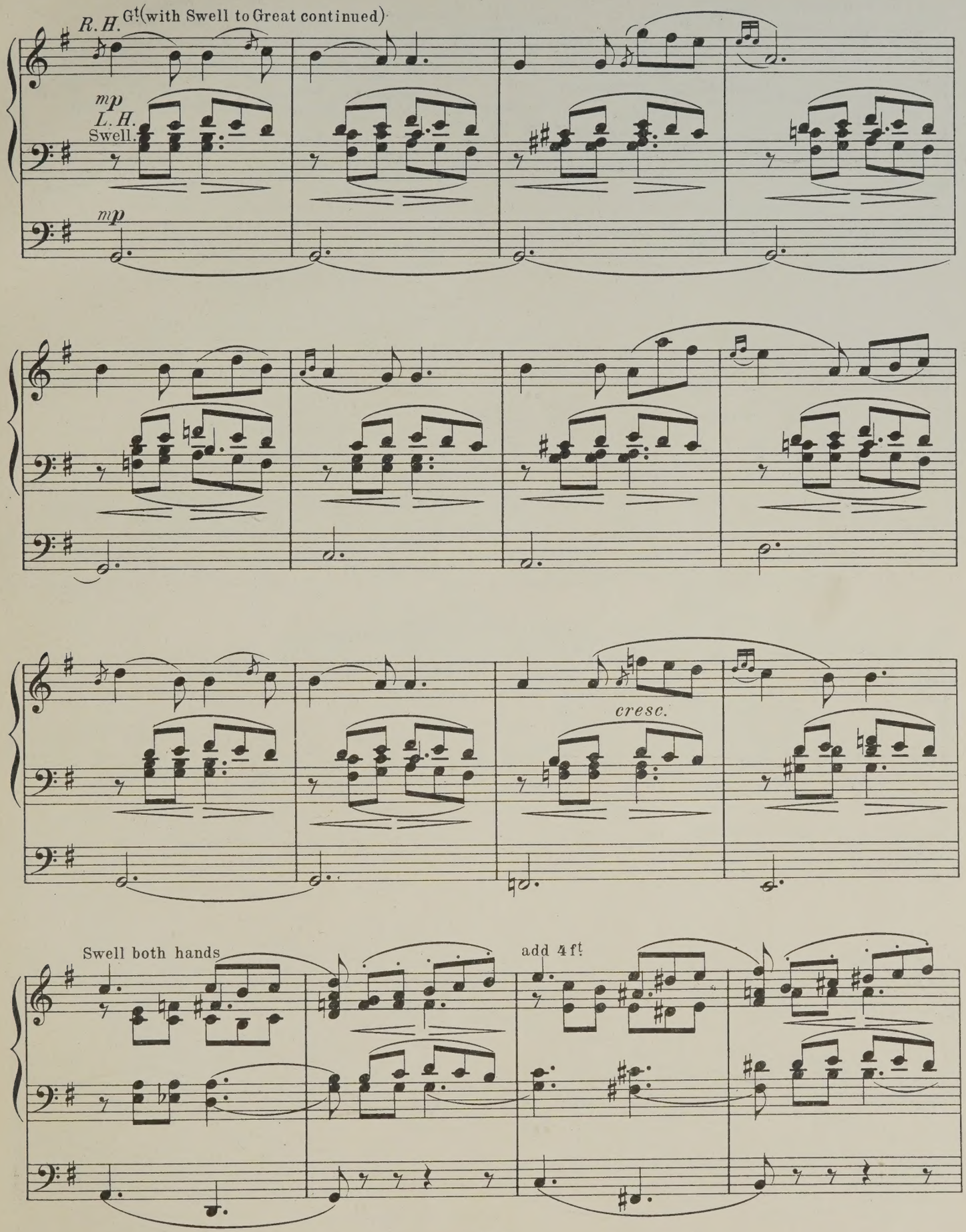
Choir: Clarinet.
Pedal: soft 16 ft (with Swell coupled.)

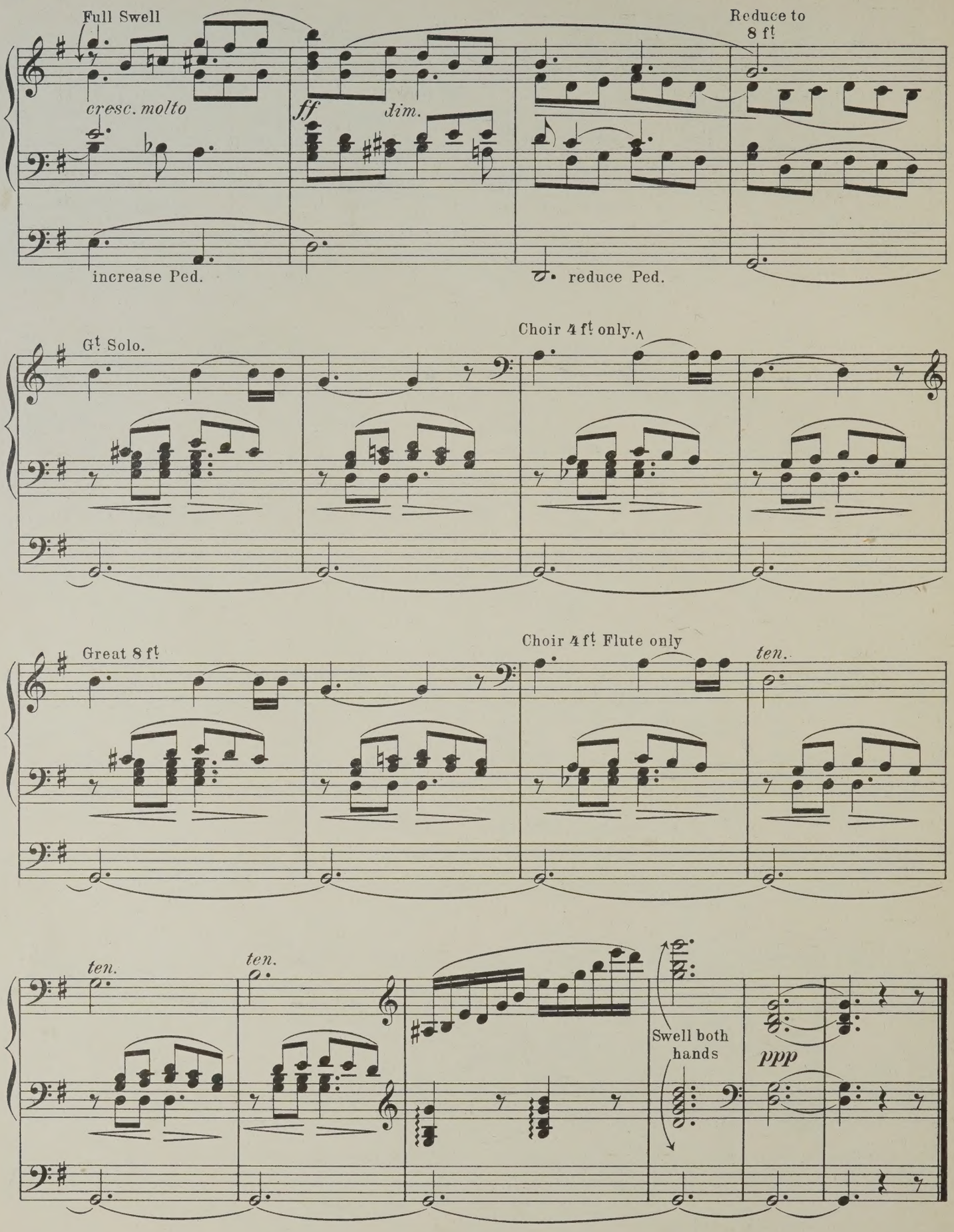
Allegretto Moderato.



Copyright 1897 by Laudy & Co


Swell both hands
add 4 ft
Full Swell
cresc. molto
ff dim.
Reduce to 4 8 8 ft
Draw Swell to Gt
increase Ped.
reduce Ped.
Solo Choir
Gt both hands
Swell to Ped. (continued)
8 ft only
Swell both hands
ritenuto


R. H. G.t (with Swell to Great continued)
mp
L. H.
Swell.
mp
cresc.
Swell both hands
add 4 ft


Full Swell
cresc. molto
ff
dim.
Reduce to 8 ft
increase Ped.
reduce Ped.
Gt Solo.
Choir 4 ft only.
Great 8 ft
Choir 4 ft Flute only
ten.
ten.
ten.
Swell both hands
ppp

Morceau de Genre.

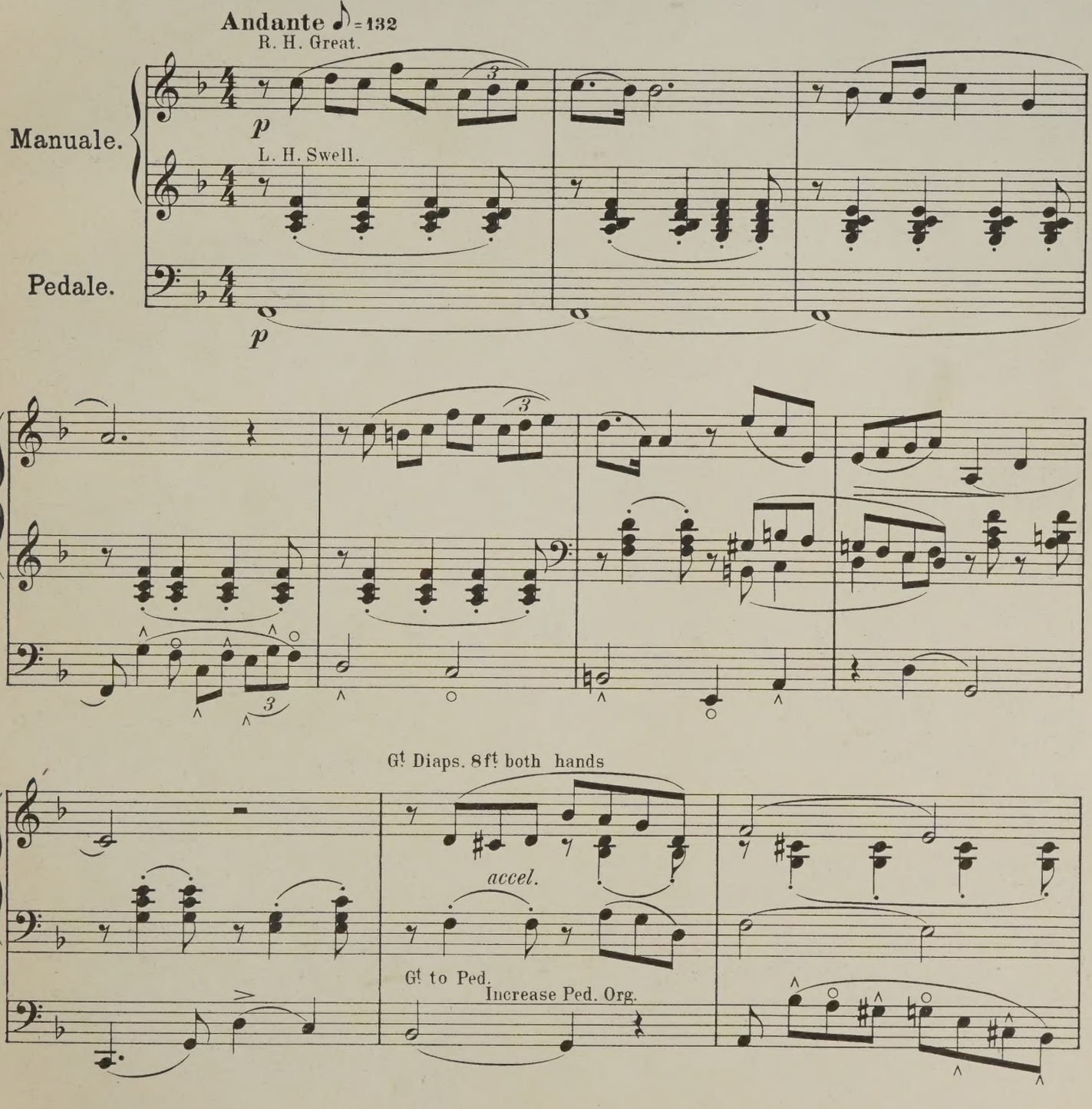
Transcribed for the Organ by
DR. CHARLES W. PEARCE, F.R.C.O.

Composed by
FÉLIX BOROWSKI.

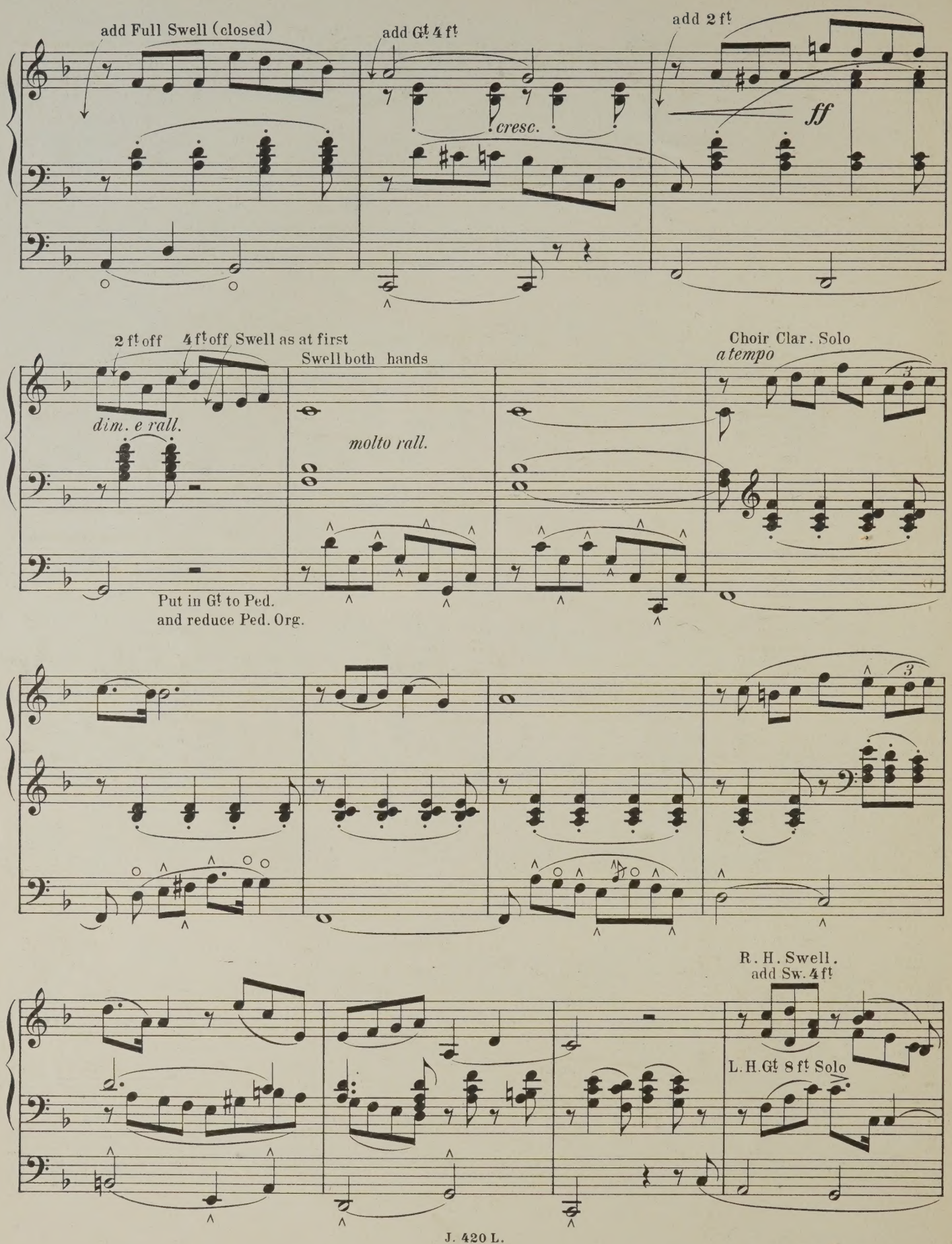
Prepare Organ:

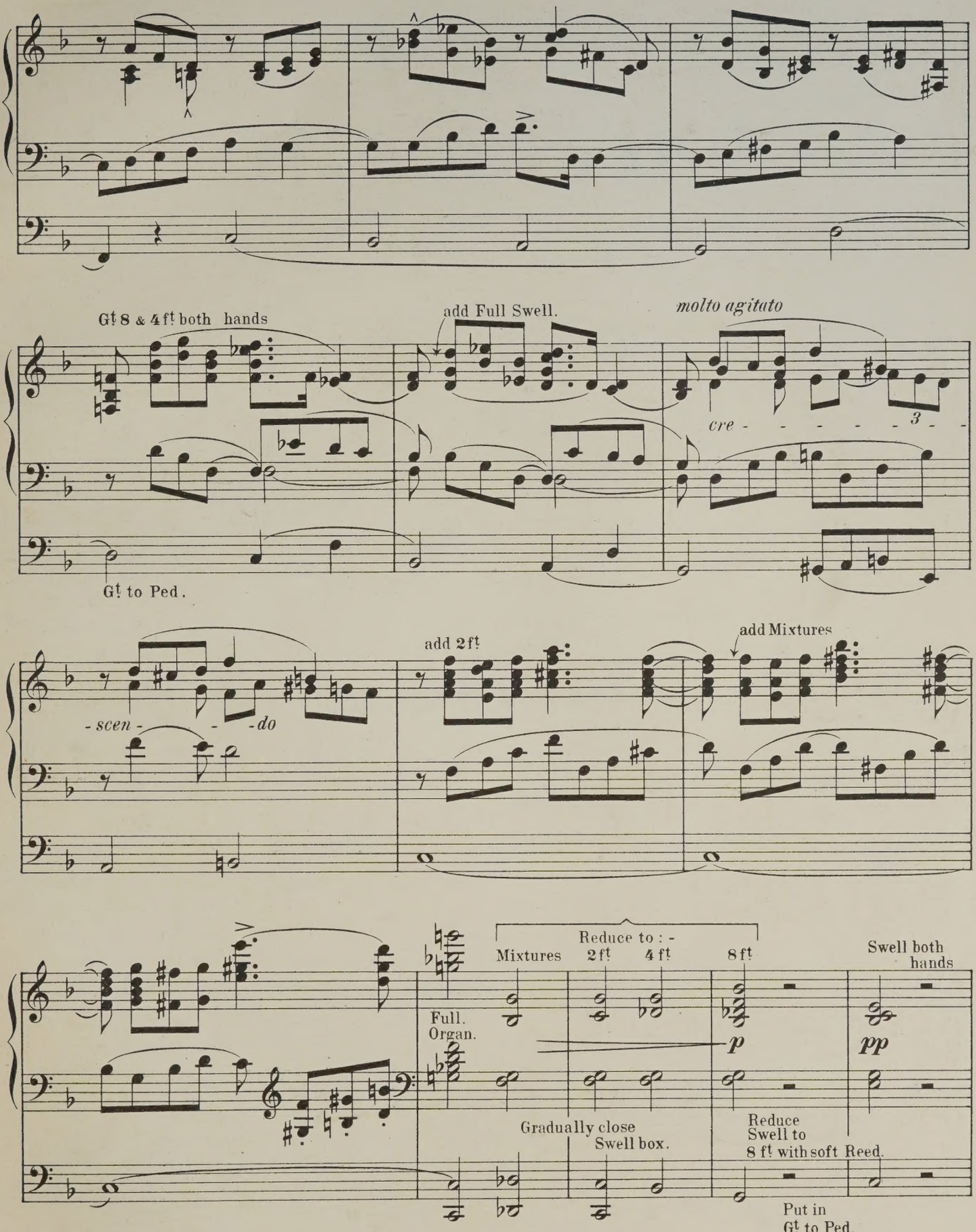
Great: Clarabella 8ft (with Swell coupled.)
Swell: soft 8ft (with Oboe.)

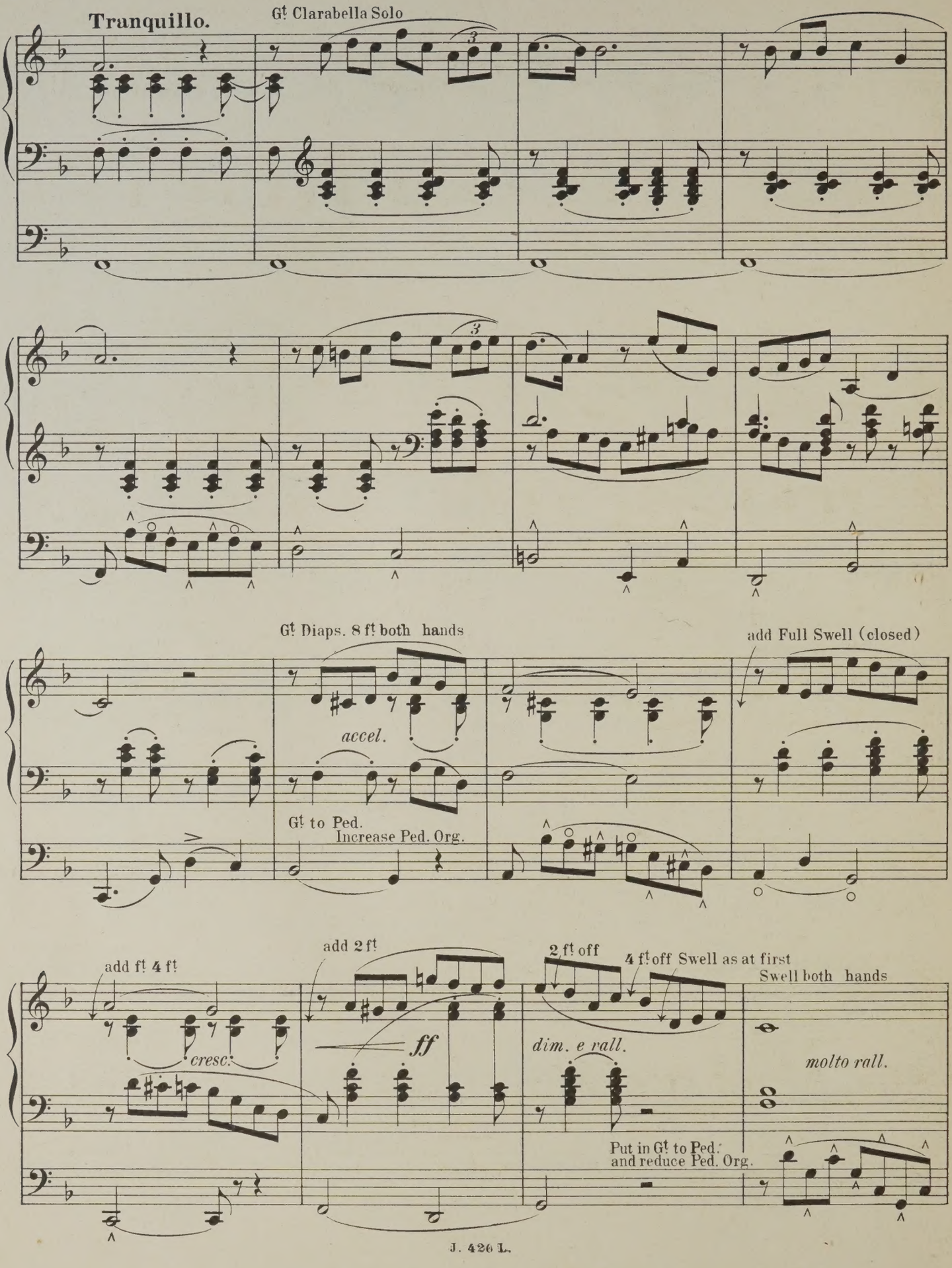
Choir: Clarinet.
Pedal: soft 16 and 8ft (with Swell coupled.)

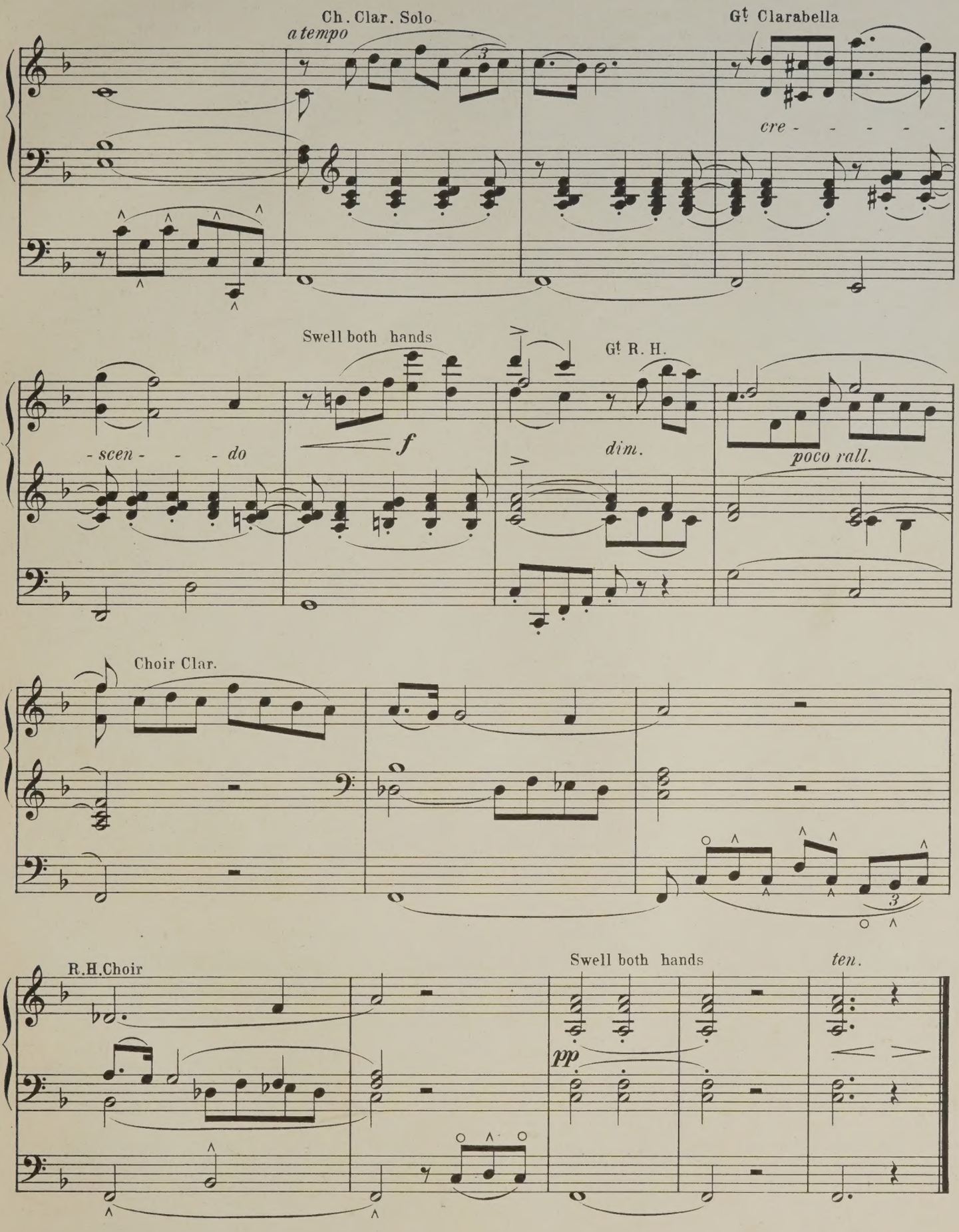


Copyright 1897 by Laudy & Co


add Full Swell (closed)
add G! 4 f!
add 2 f!
cresc.
ff
2 f! off
4 f! off
Swell as at first
Swell both hands
dim. e rall.
molto rall.
Choir Clar. Solo
a tempo
Put in G! to Ped.
and reduce Ped. Org.
R. H. Swell.
add Sw. 4 f!
L. H. G! 8 f! Solo


Gt 8 & 4 ft both hands
add Full Swell.
molto agitato
cre - - - - - - 3 - -
Gt to Ped.
- scen - - - do
add 2 ft
add Mixtures
Full.
Organ.
Reduce to : -
Mixtures
2 ft
4 ft
8 ft
p
Gradually close
Swell box.
Swell both
hands
pp
Reduce
Swell to
8 ft with soft Reed.
Put in
Gt to Ped.


Tranquillo.
Gt Clarabella Solo
Gt Diaps. 8 ft both hands
accel.
Gt to Ped.
Increase Ped. Org.
add Full Swell (closed)
add ft 4 ft
cresc.
add 2 ft
ff
2 ft off
4 ft off Swell as at first
dim. e rall.
Swell both hands
molto rall.
Put in Gt to Ped.
and reduce Ped. Org.


Ch. Clar. Solo
a tempo
Gt Clarabella
cre - - - - - -
Swell both hands
Gt R. H.
- scen - - - do
f
dim.
poco rall.
Choir Clar.
R.H.Choir
Swell both hands
ten.
pp

MÉLODIE.

Transcribed for the Organ by
Dr. CHARLES W. PEARCE, F.R.C.O.

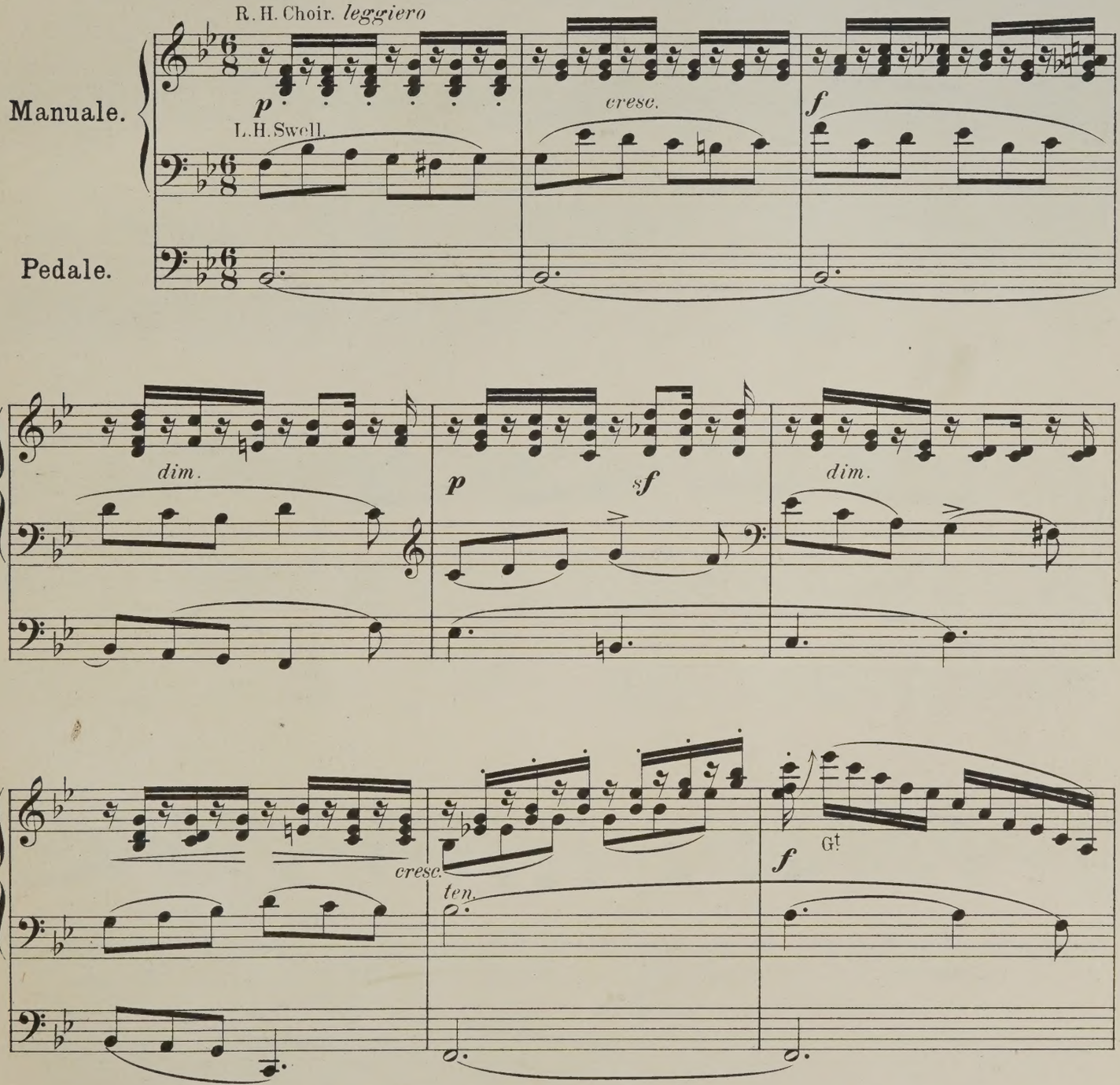
Composed by
N. von WILM.

Prepare Organ:

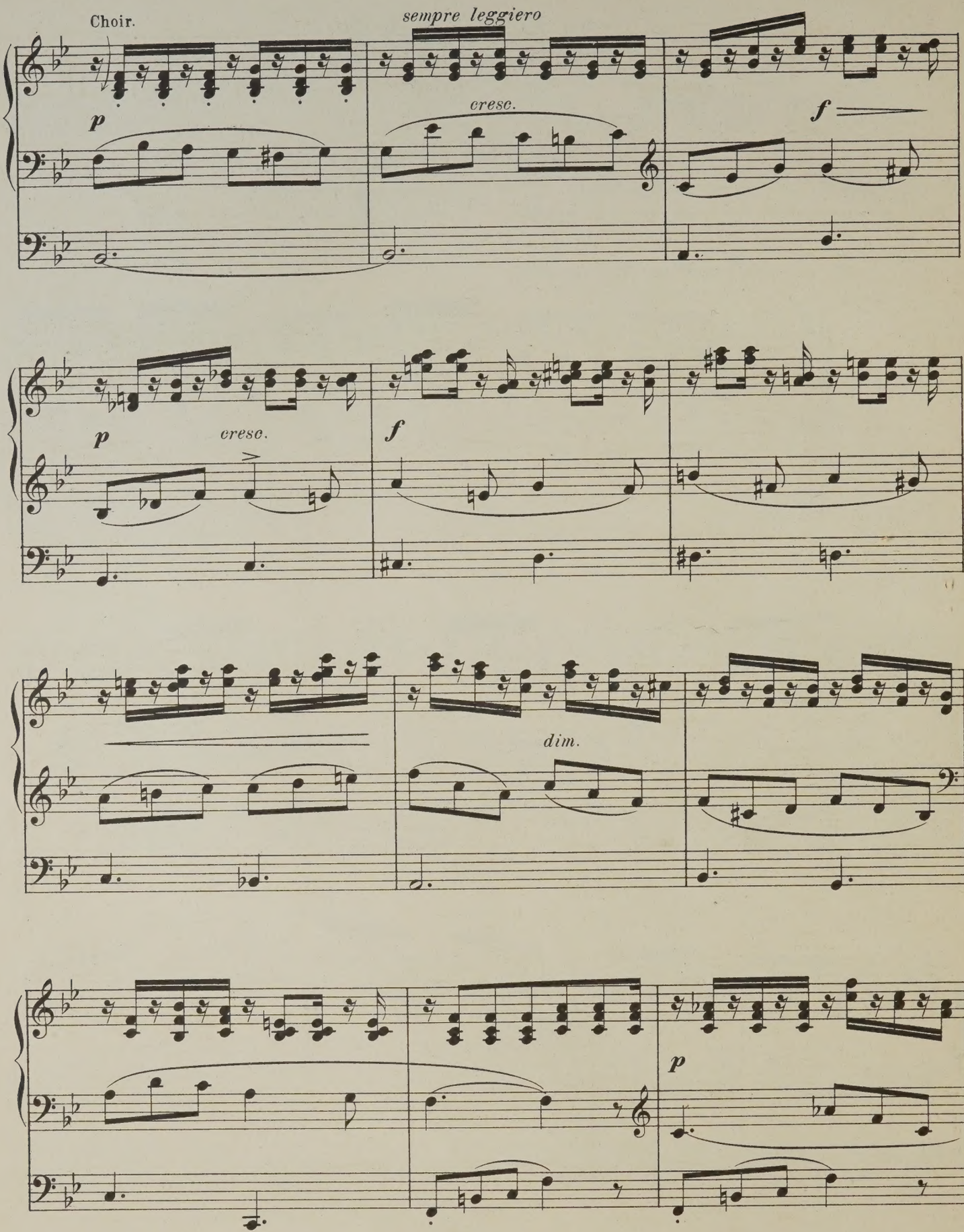
Great: Clarabella 8ft (without Swell to Great.)
Swell: Vox Humana, (or solo Reed 8ft with Tremulant.)
Choir: soft 8ft and 4ft
Pedal: soft 16ft with Choir coupled.

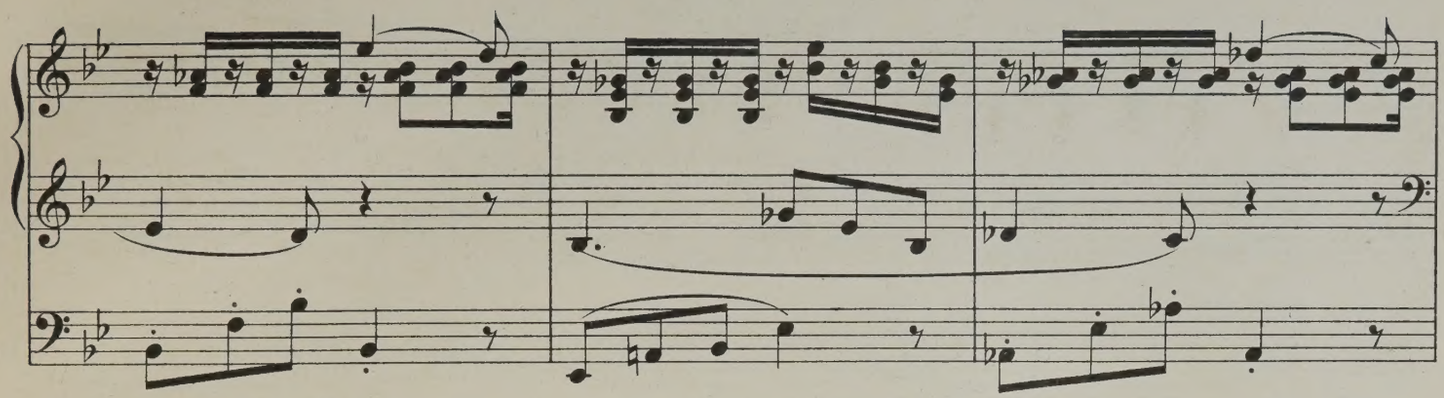
Allegretto lusingando.

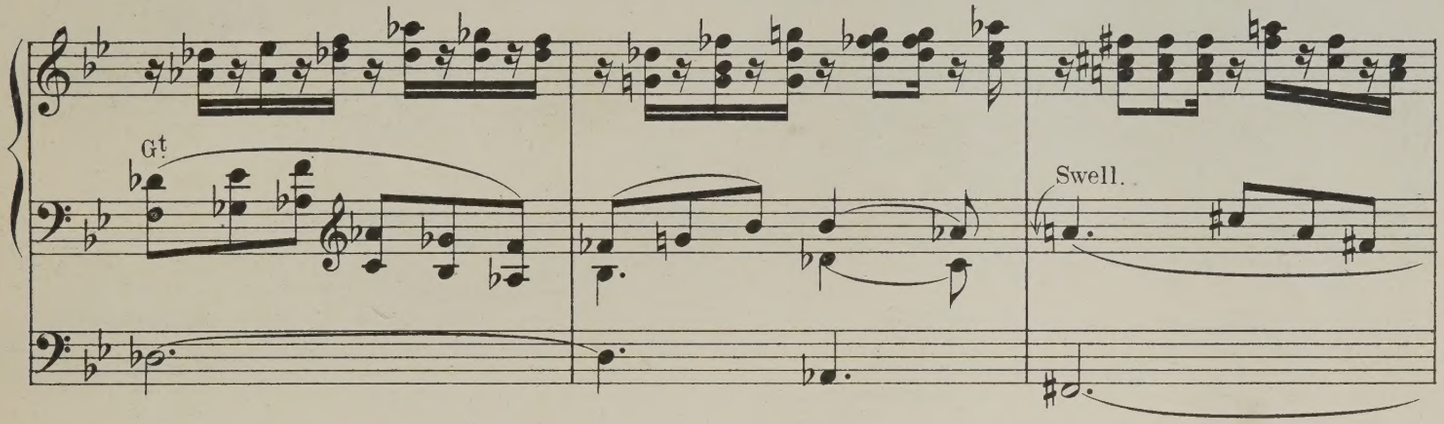
R.H. Choir. *leggiero*

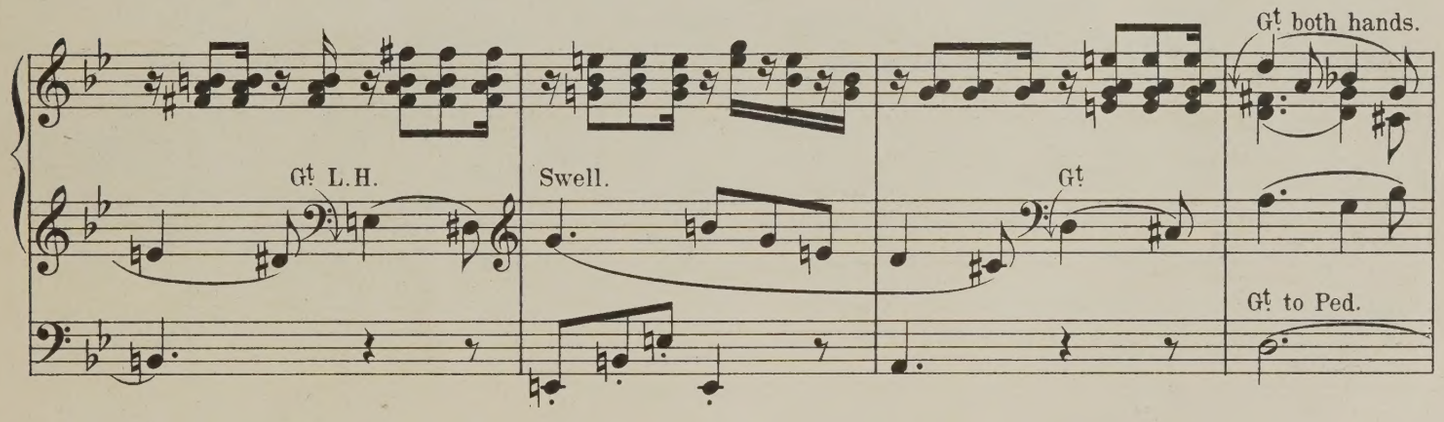


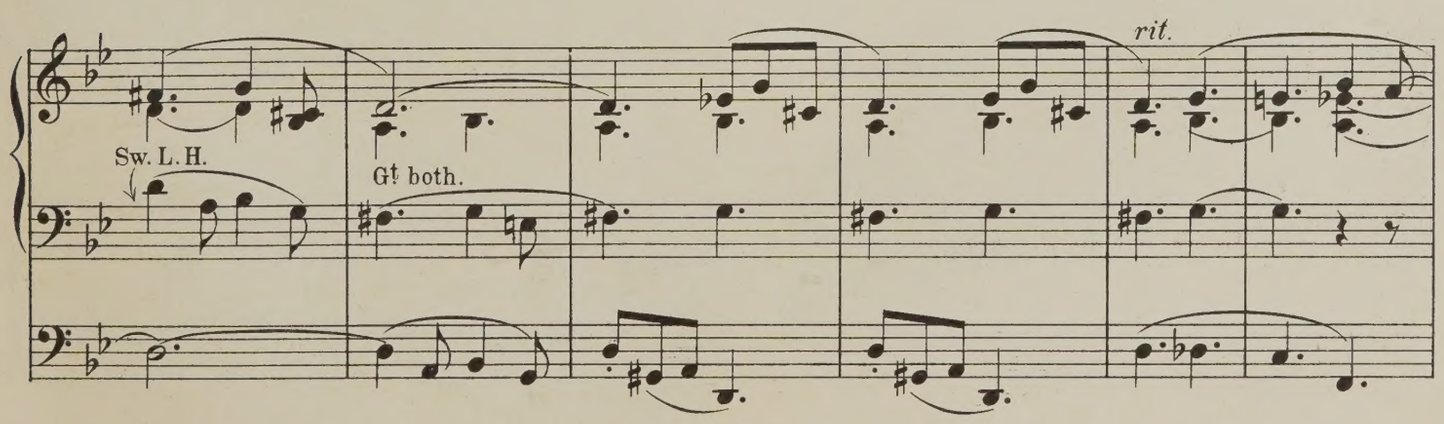
Copyright 1897 by Laudy & Co

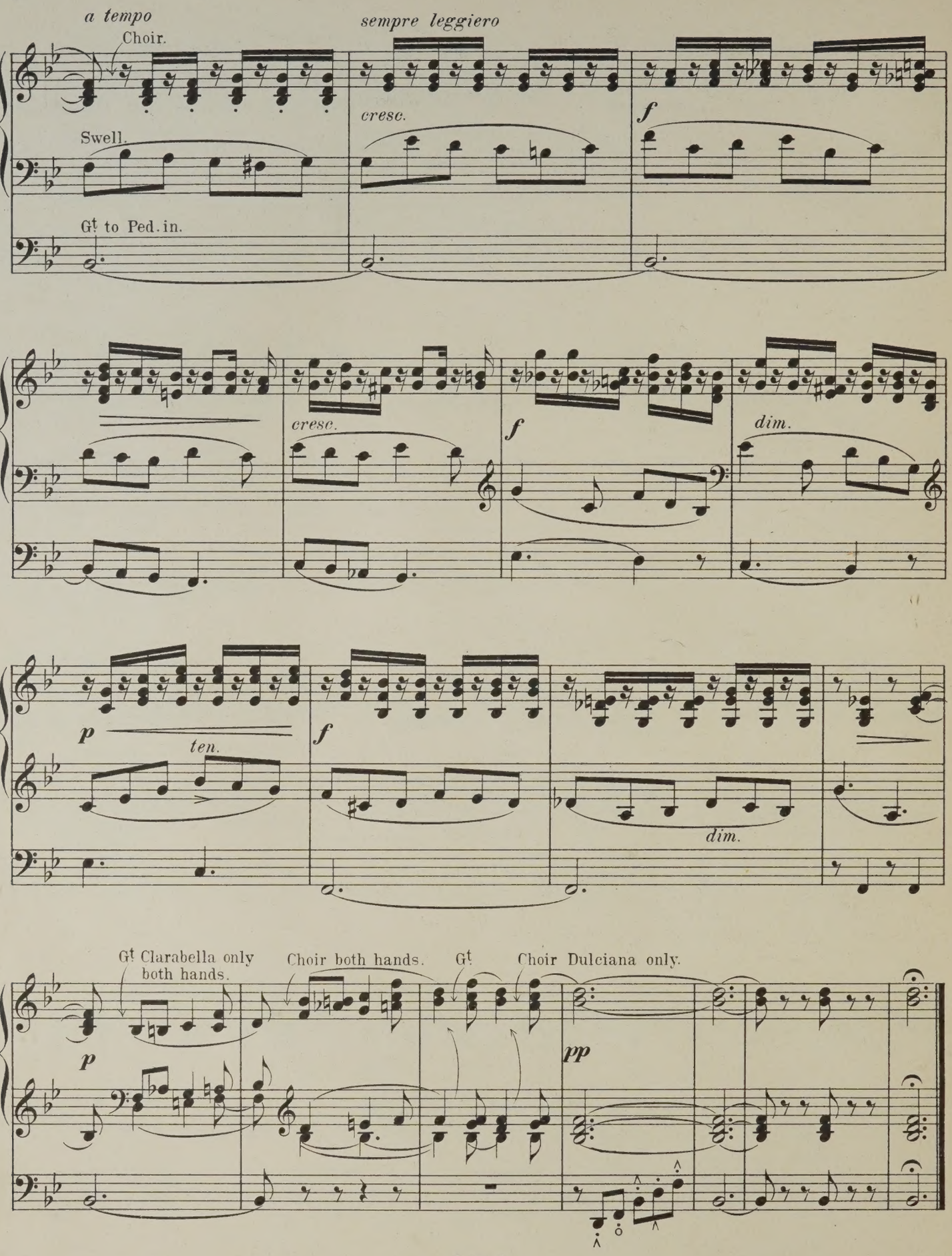

Choir.
sempre leggiero
p
cresc.
f
p
cresc.
f
dim.
p




Gt.
Swell.


Gt. L.H.
Swell.
Gt.
Gt. both hands.
Gt. to Ped.


Sw. L.H.
Gt. both.
rit.


a tempo
Choir.
sempre leggiero
Swell.
cresc.
f
Gt to Ped. in.
cresc.
f
dim.
p
ten.
f
dim.
Gt Clarabella only
both hands.
Choir both hands.
Gt
Choir Dulciana only.
p
pp

MENUET

(in G.)

Arranged for the Organ
by Dr Charles W. Pearce F. R.C. O.

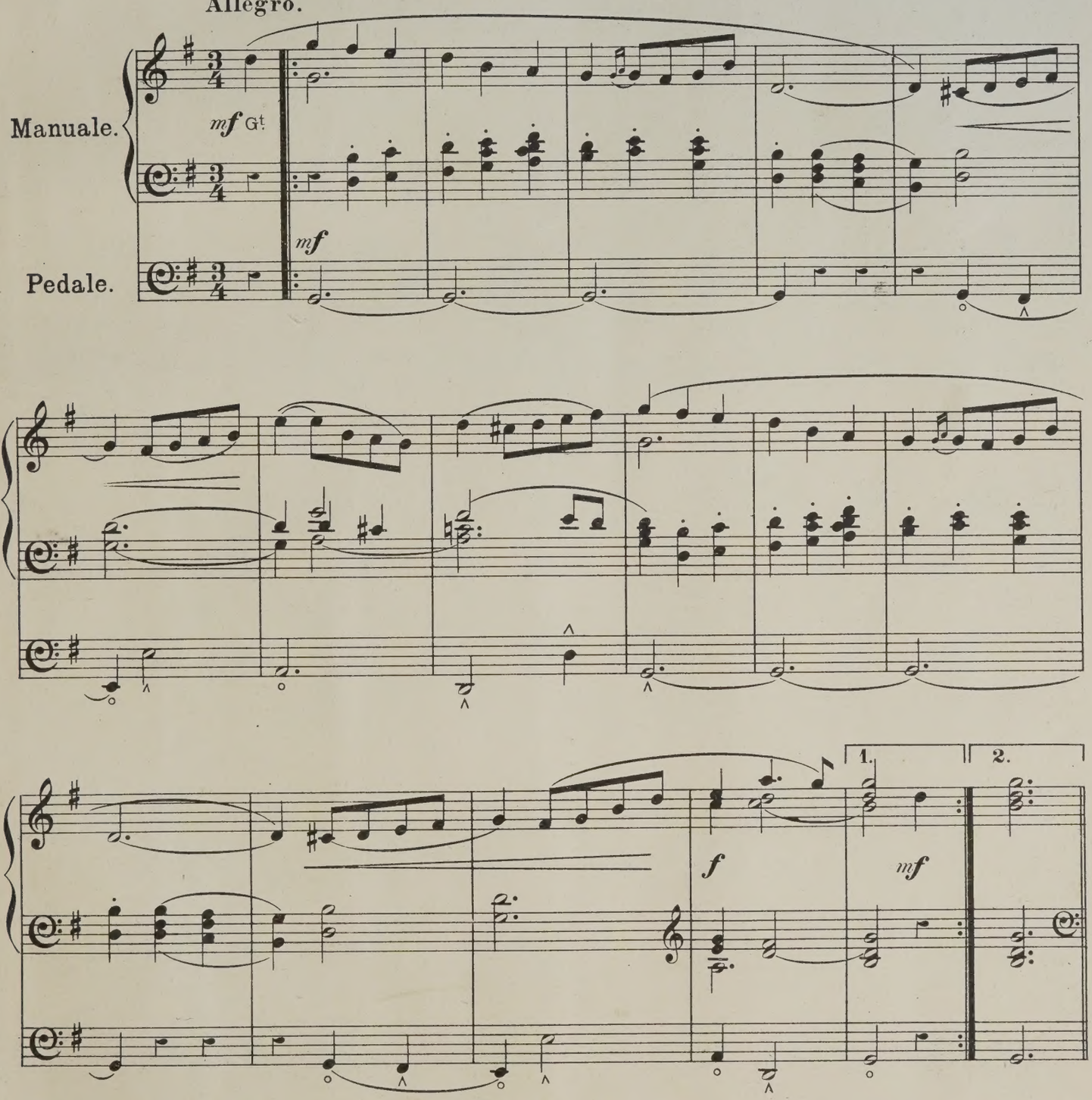
Composed by Félix Borowski.

Prepare:

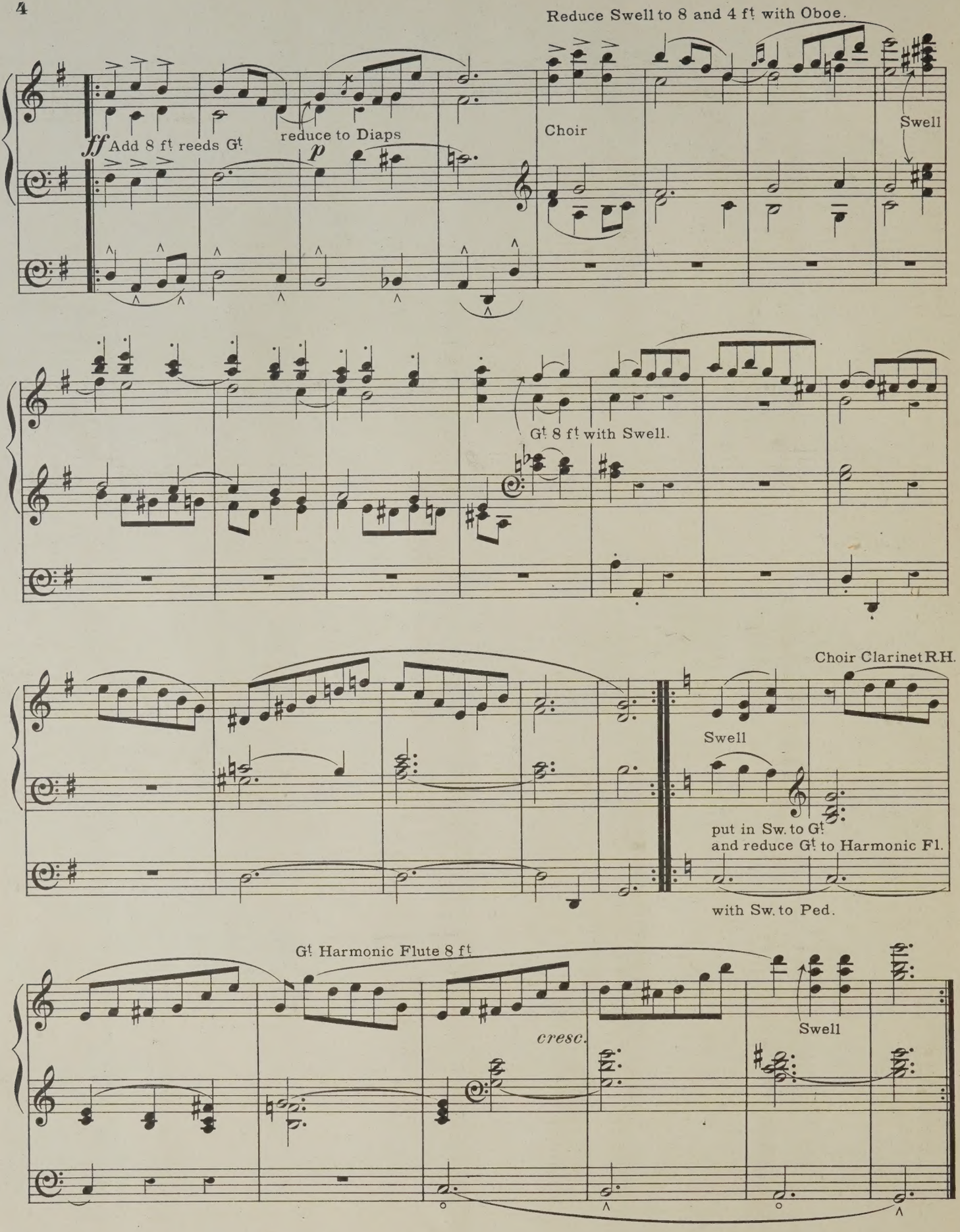
Gt 16. 8 & 4 ft with Sw.to Gt
Swell Full (closed.)

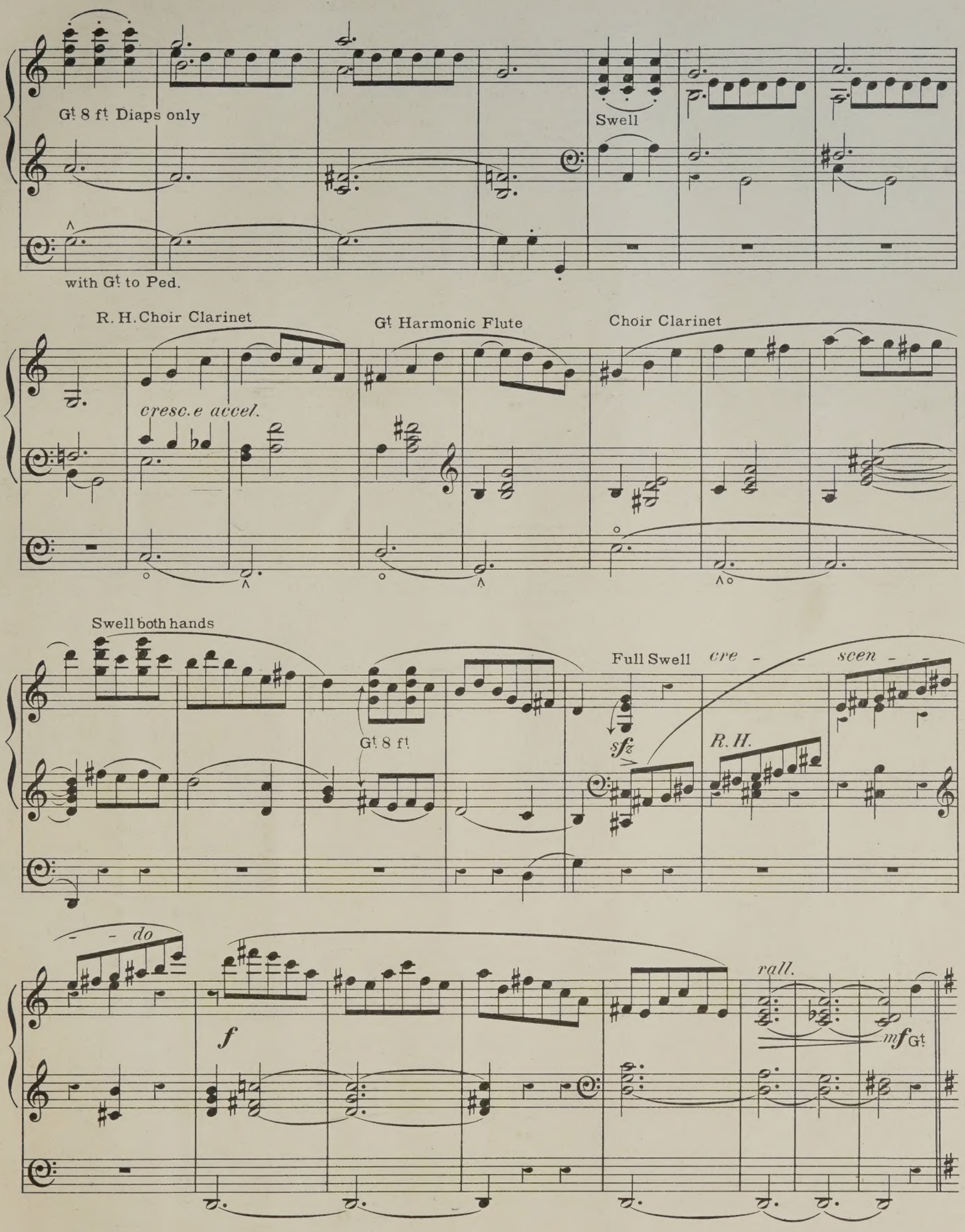
Choir 8 & 4 feet Flutes
Ped.16 & 8 feet with Gt & Sw. coupled.

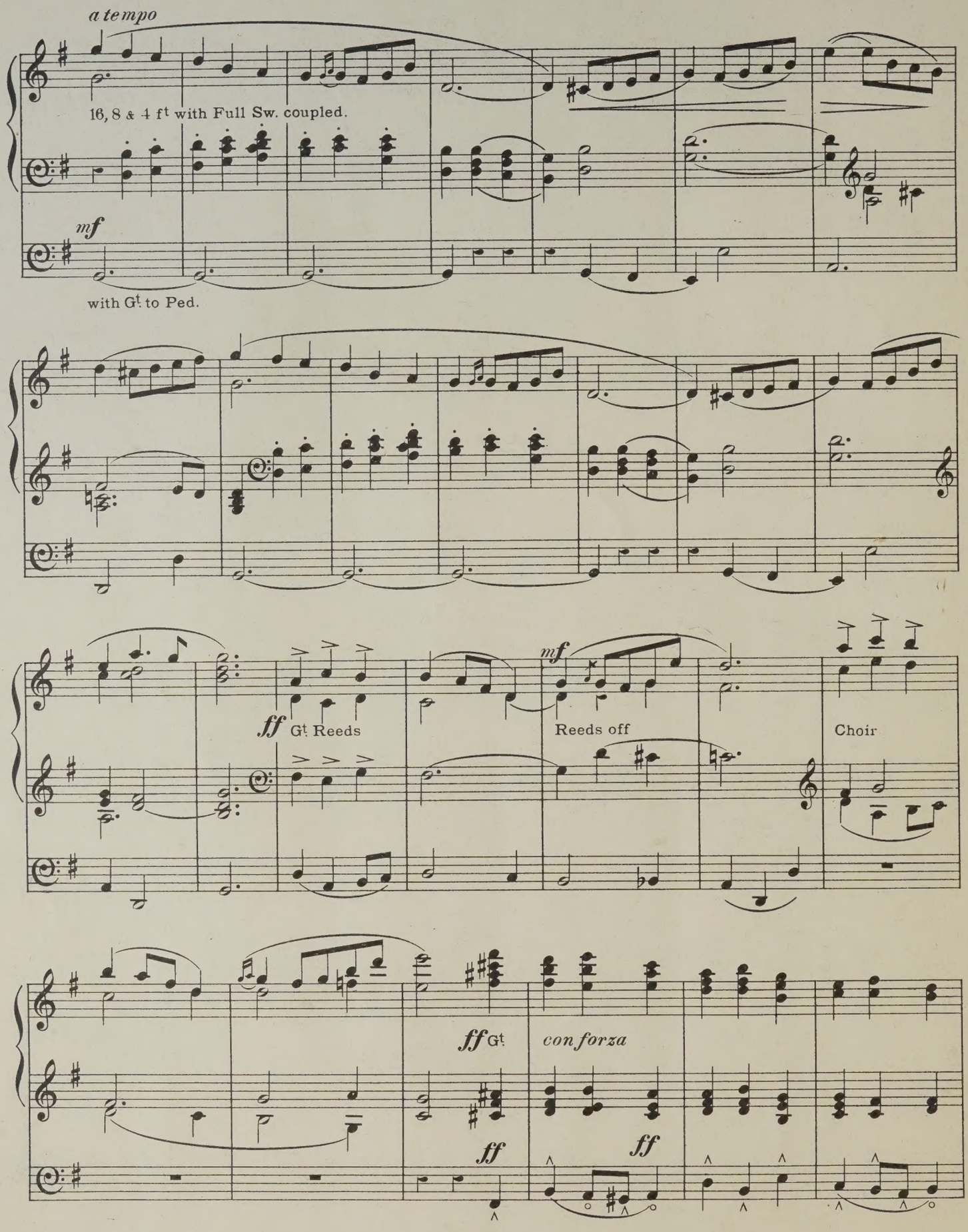
Allegro.

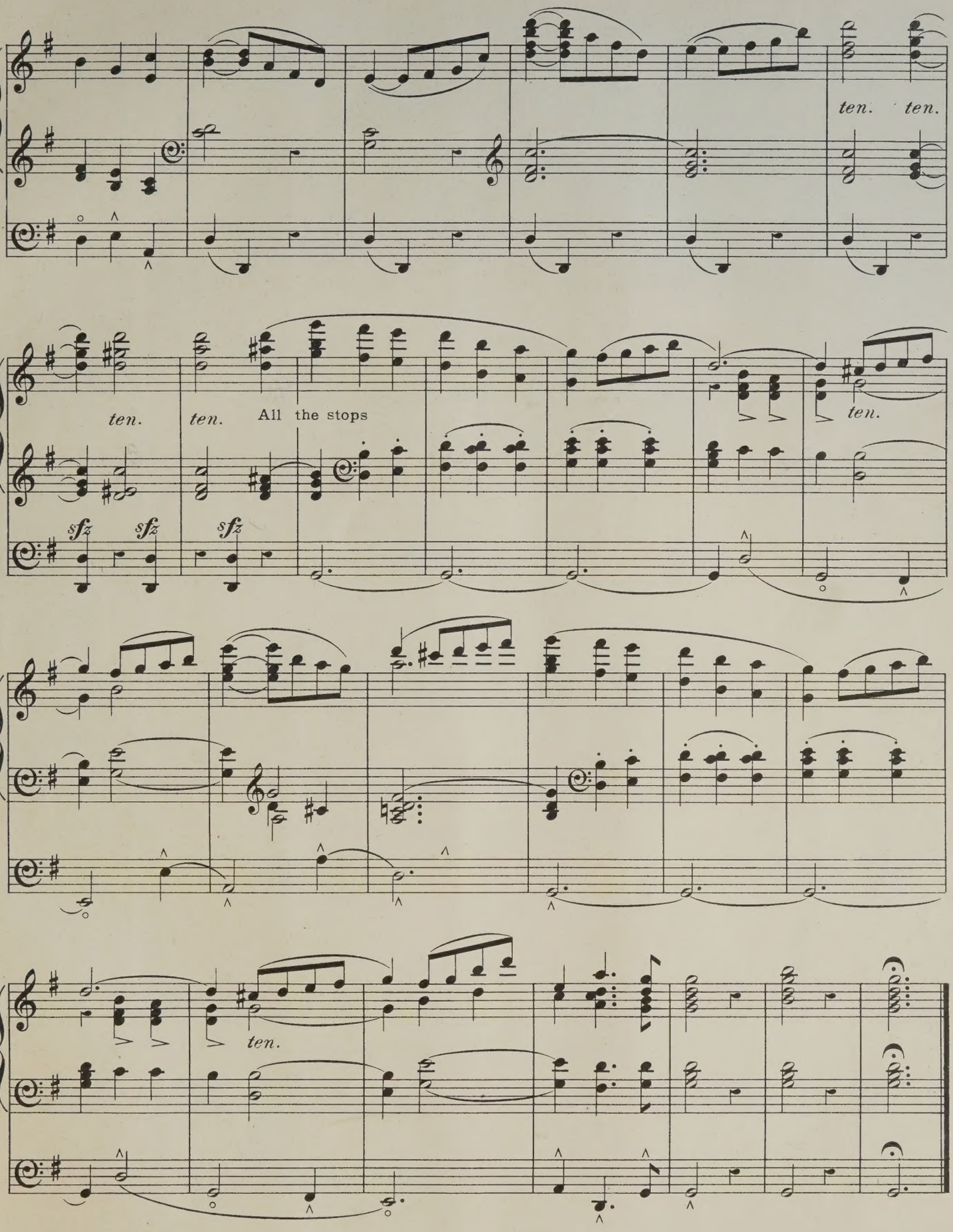


Copyright 1896 by Laudy & Co


Reduce Swell to 8 and 4 ft with Oboe.
ff Add 8 ft reeds Gt
reduce to Diaps
p
Choir
Swell
Gt 8 ft with Swell.
Choir Clarinet R.H.
Swell
put in Sw. to Gt
and reduce Gt to Harmonic Fl.
with Sw. to Ped.
Gt Harmonic Flute 8 ft
cresc.
Swell


Gt 8 ft Diaps only
Swell
with Gt to Ped.
R. H. Choir Clarinet
Gt Harmonic Flute
Choir Clarinet
cresc.e accel.
Swell both hands
Gt 8 ft
Full Swell
cre - - scen - - do
R. H.
sfz
f
rall.
mf Gt


a tempo
16, 8 & 4 ft with Full Sw. coupled.
mf
with Gt to Ped.
ff Gt Reeds
mf
Reeds off
Choir
ff Gt
con forza
ff
ff


ten. ten.
ten. ten. All the stops ten.
sfz sfz sfz
ten.

EDITION LAUDY

Transcriptions

for

ORGAN

by

CH. W. PEARCE

Mus. Doc F.R.C.O.

2nd SERIES.

RACHMANINOFF, S.
Prélude 4/-

GRIEG, EDVARD
Mélodie 4/-

BOROWSKI, FÉLIX
Invocation 4/-

LAUDY & Cº
224, Bvd. St Germain PARIS. | 139, Oxford Street W LONDON.
BOSTON, H. B. STEVENS COMPANY

Printed by C.G. Röder, Leipzig.

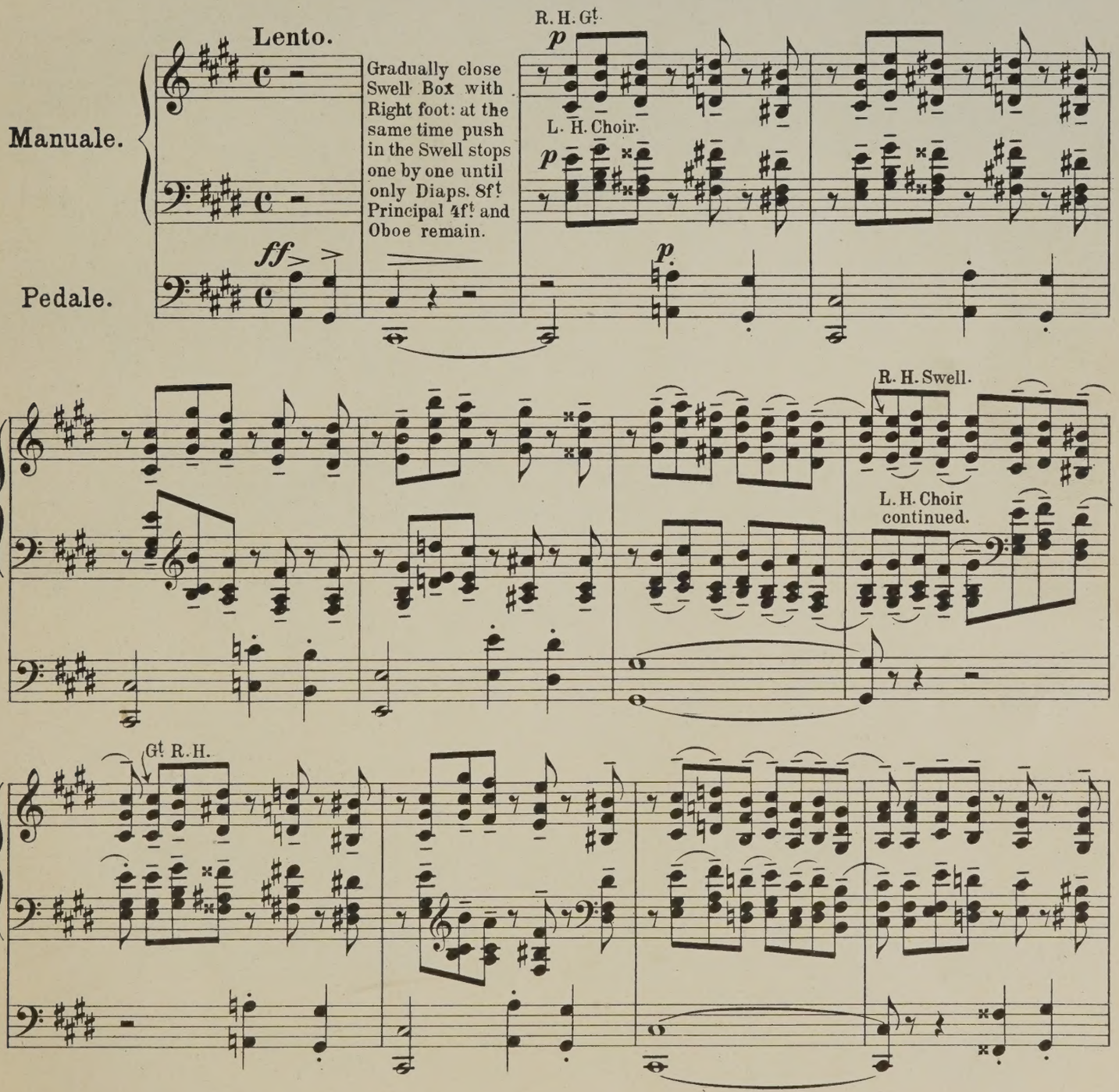
PRÉLUDE.

Transcribed for the Organ by
Dr. CHARLES W. PEARCE, F.R.C.O.

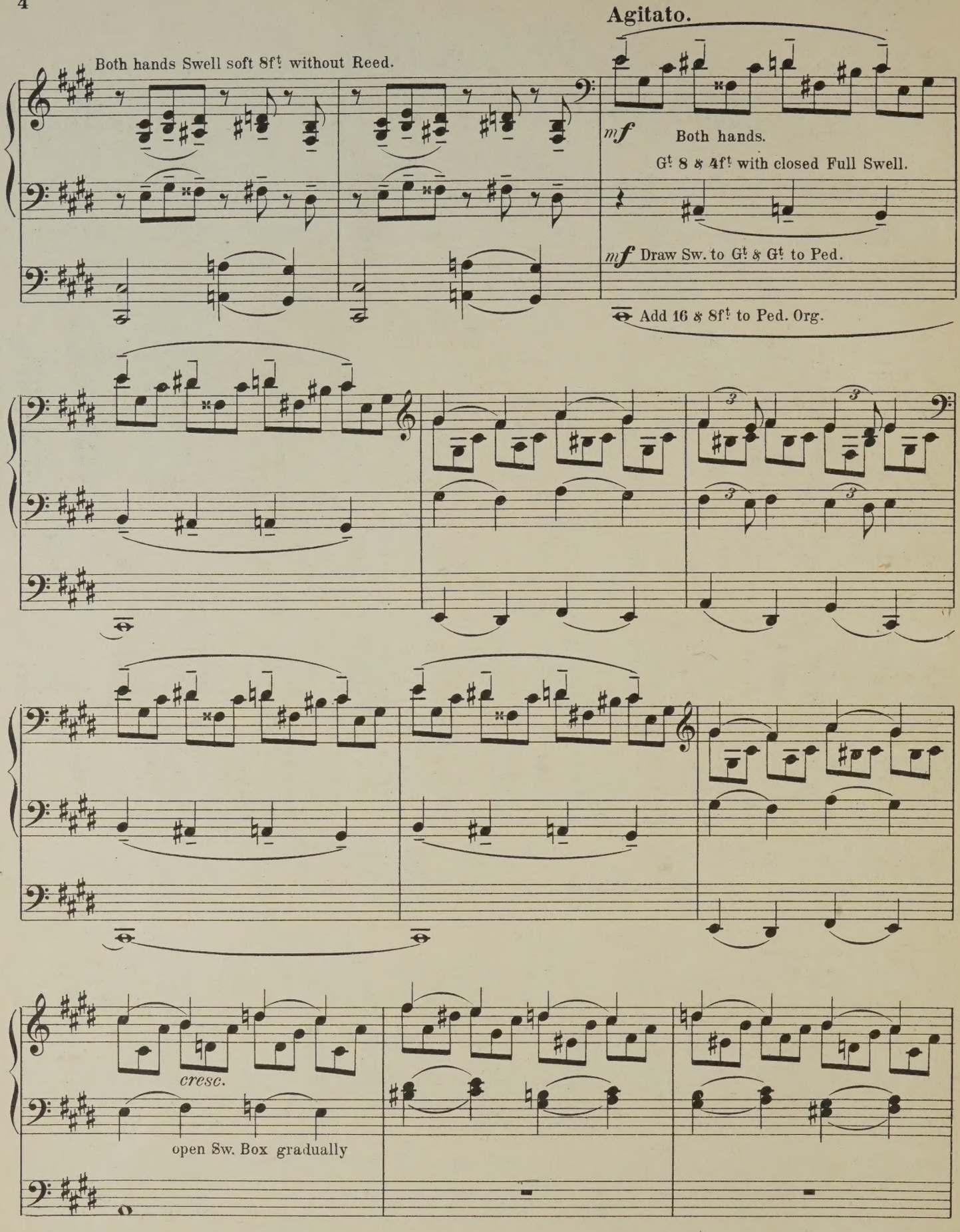
Composed by
S. RACHMANINOFF.

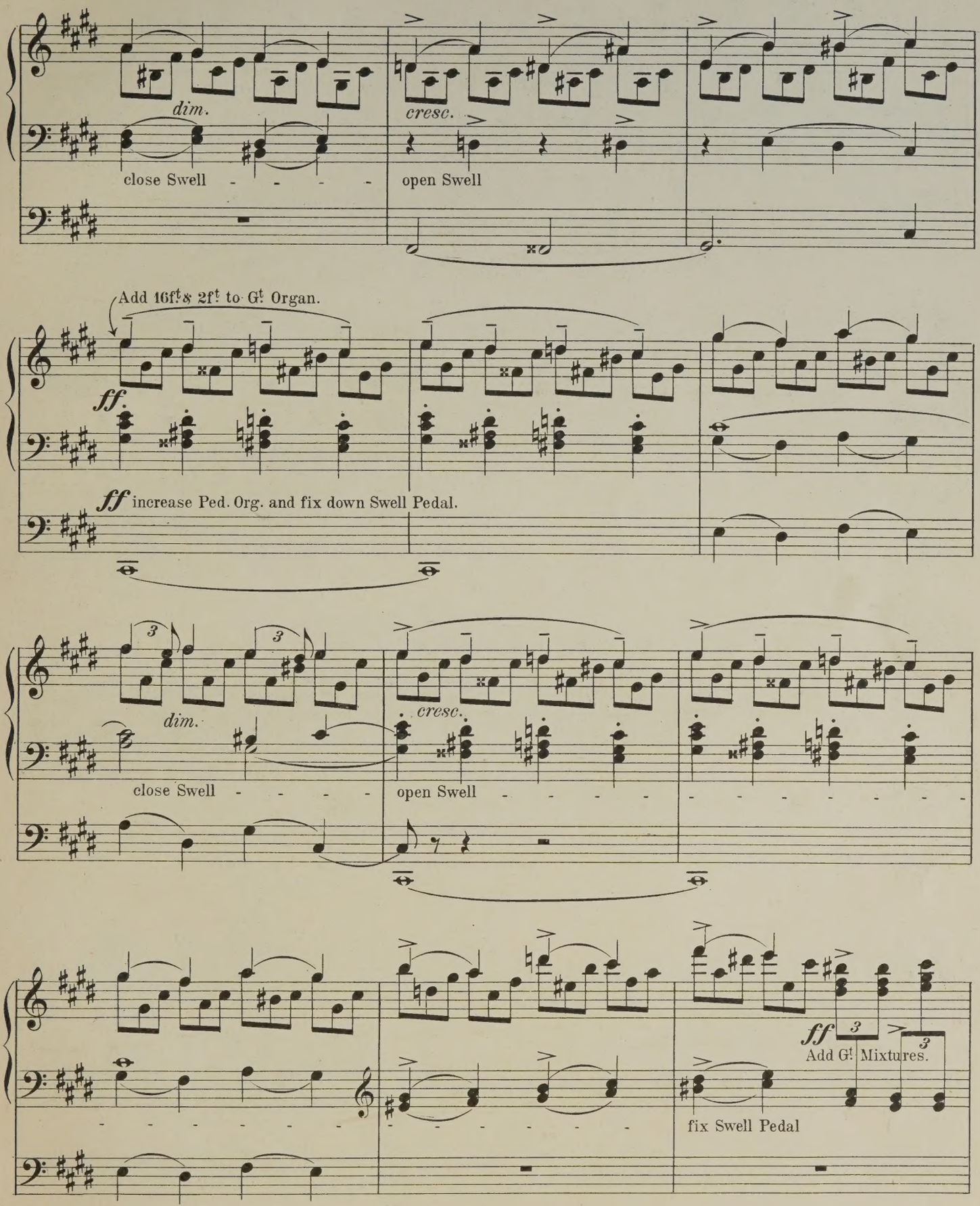
Prepare Organ thus.

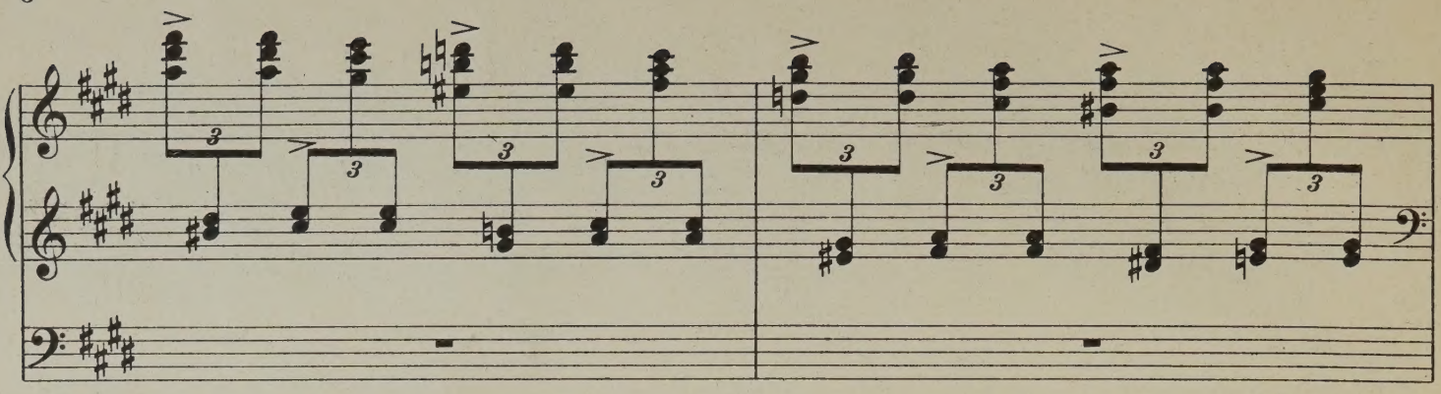
Gt. Clarabella 8ft (or stopped Diap: or some soft 8ft stop of a Diapason or Flute quality.)
Sw. Full. (with Box open)
Ch. Lieblich Gedact and Rohr Flute 8ft (or any two 8ft stops of a Flute quality to balance the great Organ tone) A 4ft Flute may be added to these Choir stops if desirable.
Ped. Soft 16 & 8ft (with Swell coupled)

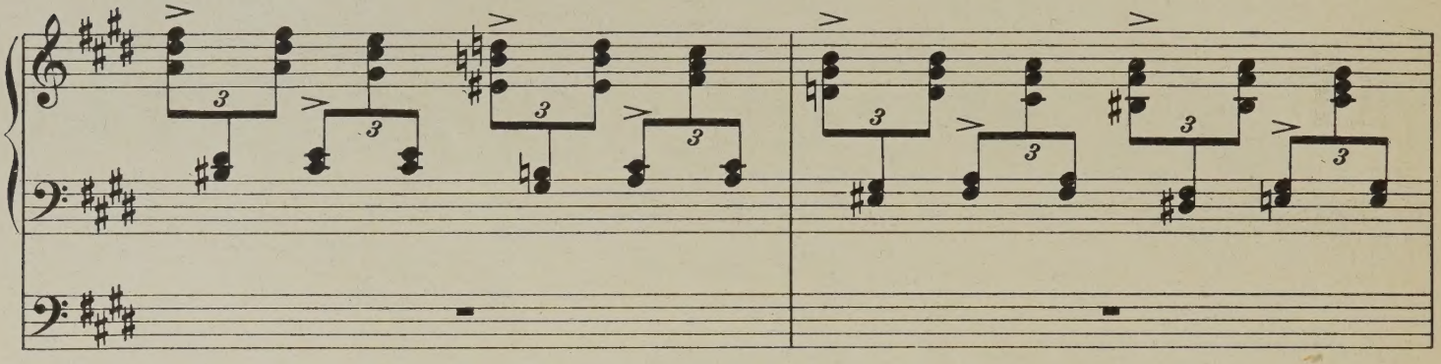


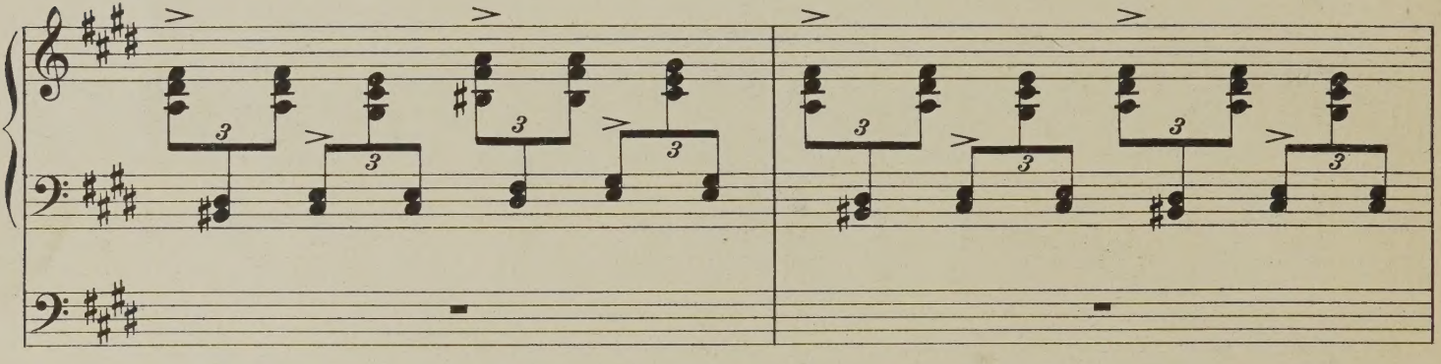
Copyright 1899 by Laudy & Co


Agitato.
Both hands Swell soft 8ft without Reed.
mf
Both hands.
Gt 8 & 4ft with closed Full Swell.
mf Draw Sw. to Gt & Gt to Ped.
Add 16 & 8ft to Ped. Org.
cresc.
open Sw. Box gradually

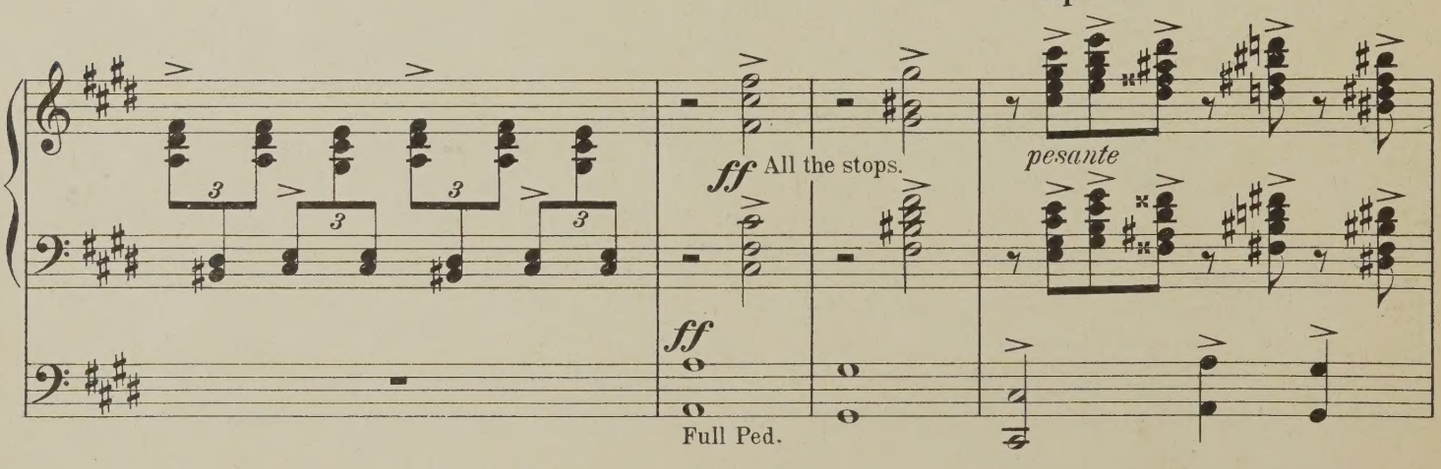

dim.
close Swell
cresc.
open Swell
Add 16ft & 2ft to Gt Organ.
ff
ff increase Ped. Org. and fix down Swell Pedal.
dim.
close Swell
cresc.
open Swell
ff
Add Gt Mixtures.
fix Swell Pedal

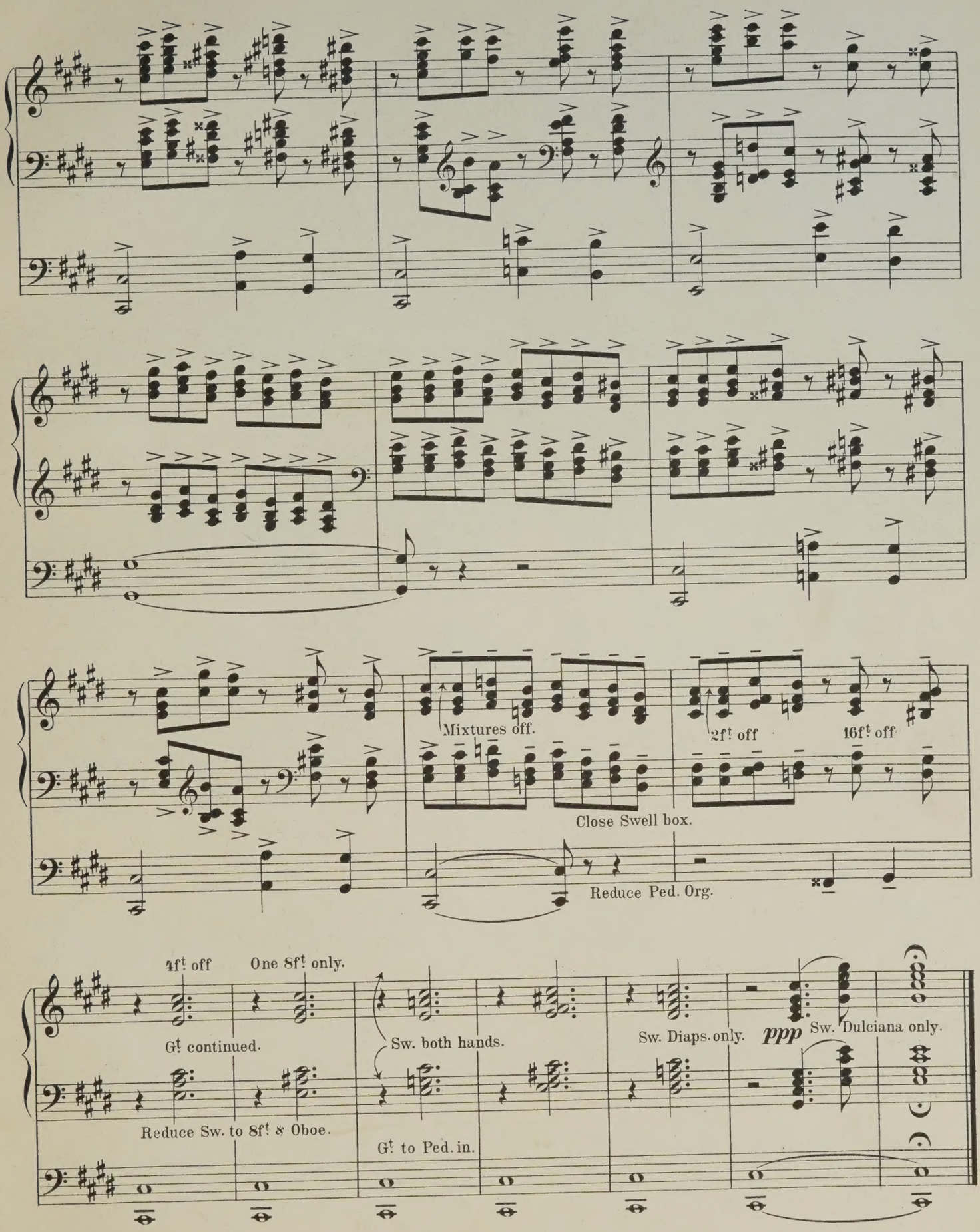






Tempo I.




Mixtures off.
2f! off
16f! off
Close Swell box.
Reduce Ped. Org.
4f! off
One 8f! only.
G! continued.
Sw. both hands.
Sw. Diaps. only.
ppp
Sw. Dulciana only.
Reduce Sw. to 8f! & Oboe.
G! to Ped. in.

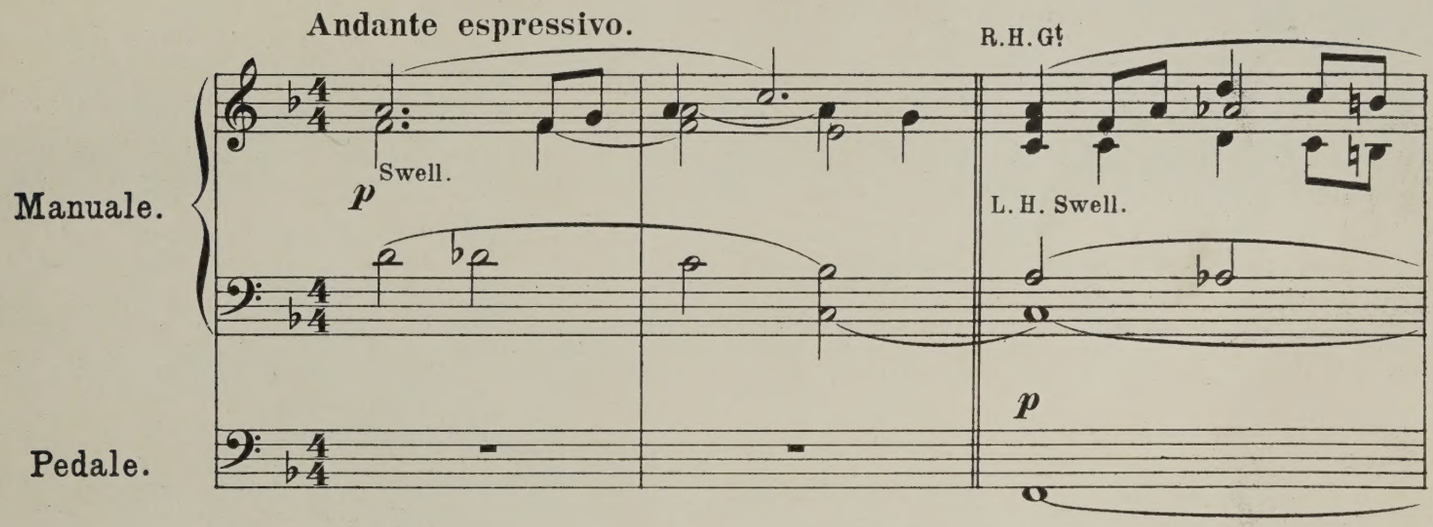
MÉLODIE.

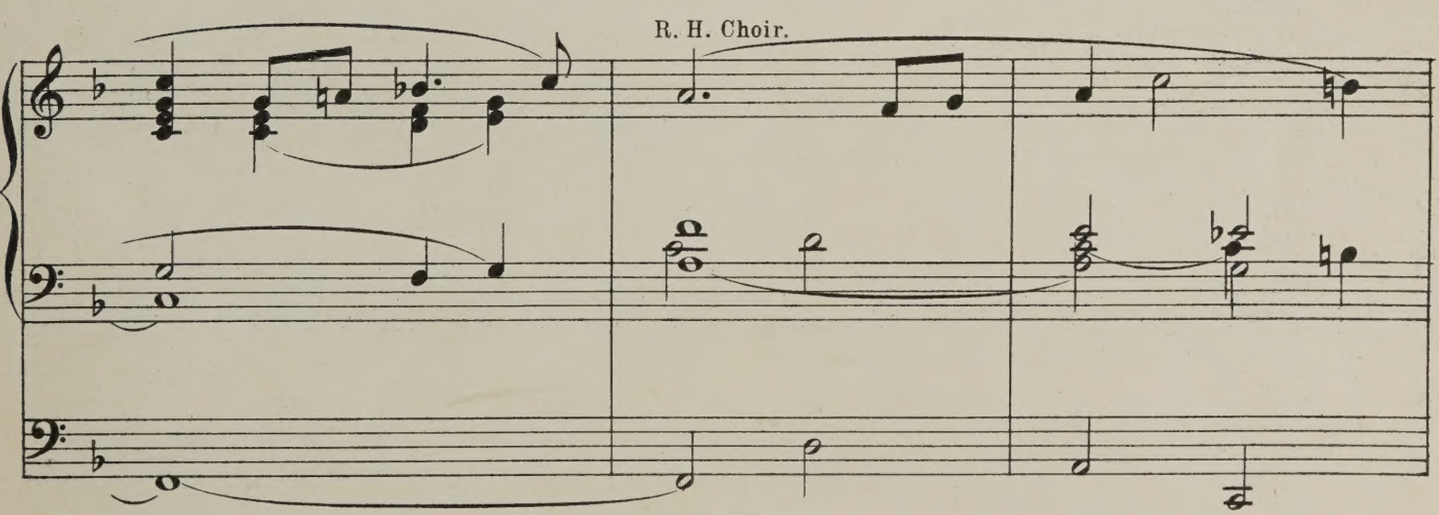
Transcribed for the Organ by
Dr. CHARLES W. PEARCE. F.R.C.O.

Composed by
EDVARD GRIEG.

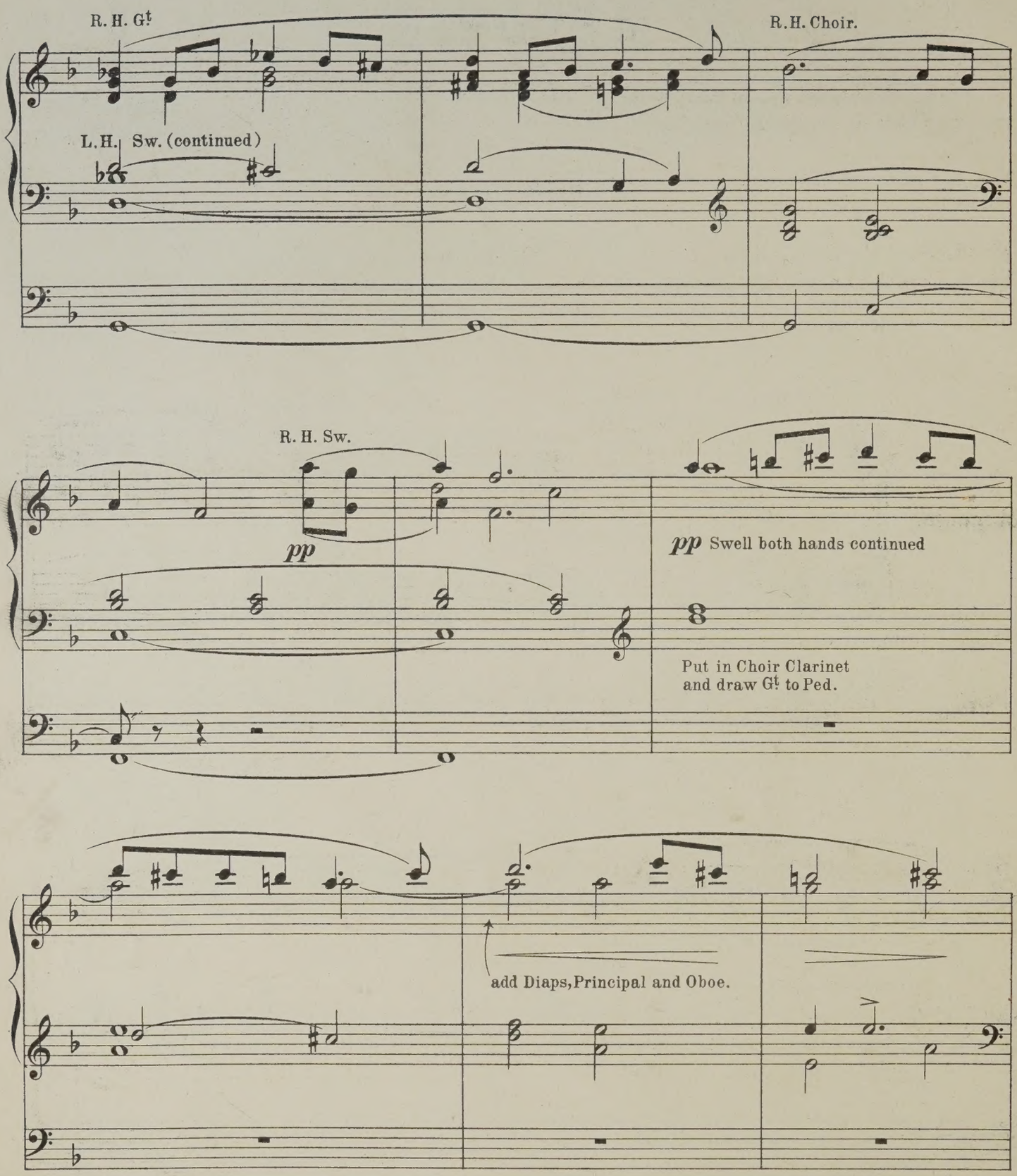
Prepare Organ:

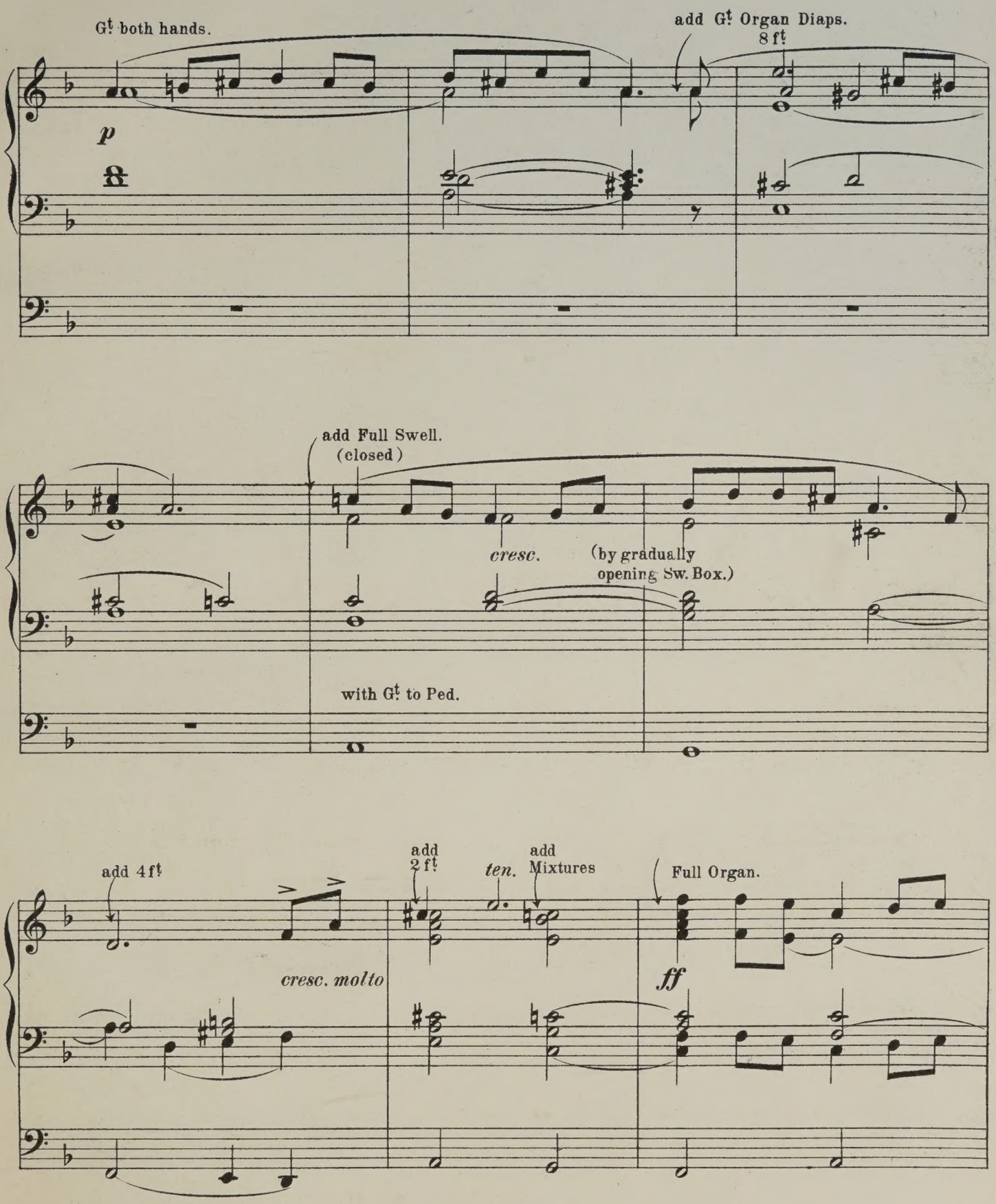
G! Clarabella 8 f! (with Sw. coupled)
Sw. Soft 8 f! (with or without soft Reed 8 f!)
Ch. Dulciana and Clarinet.
Ped. Soft 16 f! (with Sw. coupled)

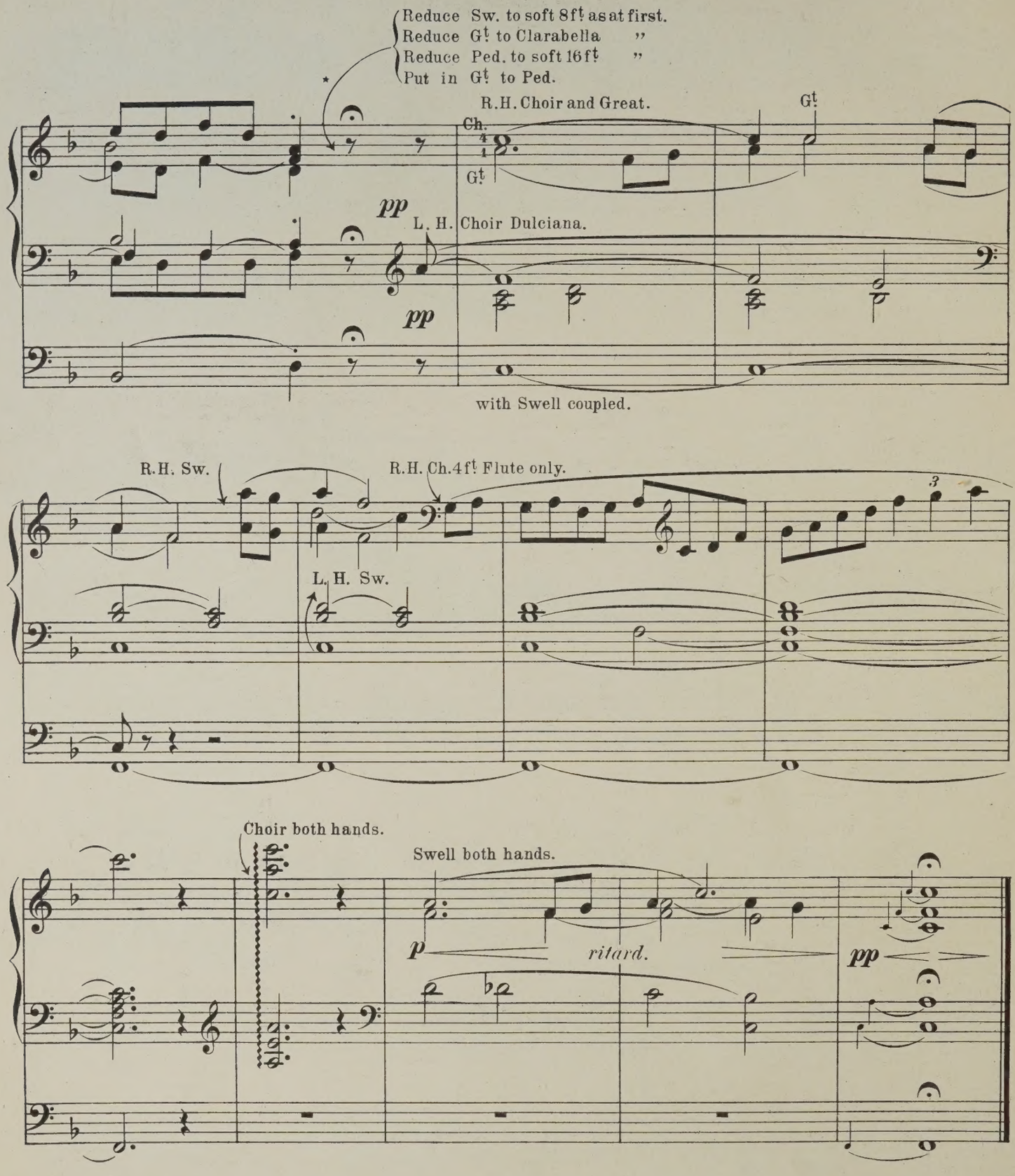




Copyright 1899 by Laudy & Co


R. H. Gt
R. H. Choir.
L. H. Sw. (continued)
R. H. Sw.
pp
pp Swell both hands continued
Put in Choir Clarinet
and draw Gt to Ped.
add Diaps, Principal and Oboe.


Gt. both hands.
add Gt. Organ Diaps.
8 ft.
p
add Full Swell.
(closed)
cresc.
(by gradually
opening Sw. Box.)
with Gt. to Ped.
add 4 ft.
add
2 ft.
ten.
add
Mixtures
Full Organ.
cresc. molto
ff



* This pause has been inserted by the transcriber in order to allow the reverberation (caused by the acoustic properties of a large building) to die away before the Full Organ harmony is changed by the pianissimo passage which immediately follows.

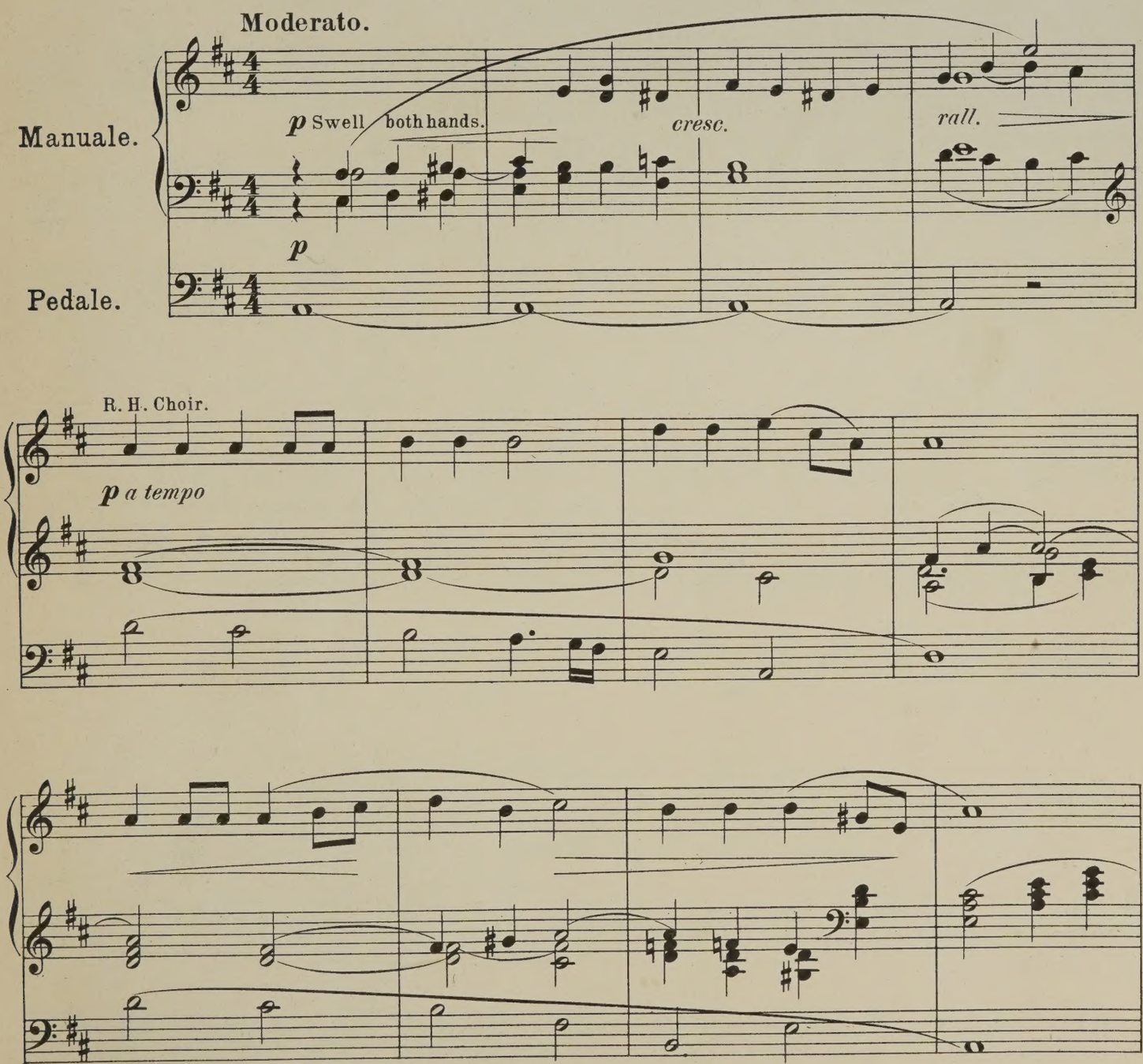
INVOCATION.

Transcribed for the Organ by
Dr. CHARLES W. PEARCE. F.R.C.O.

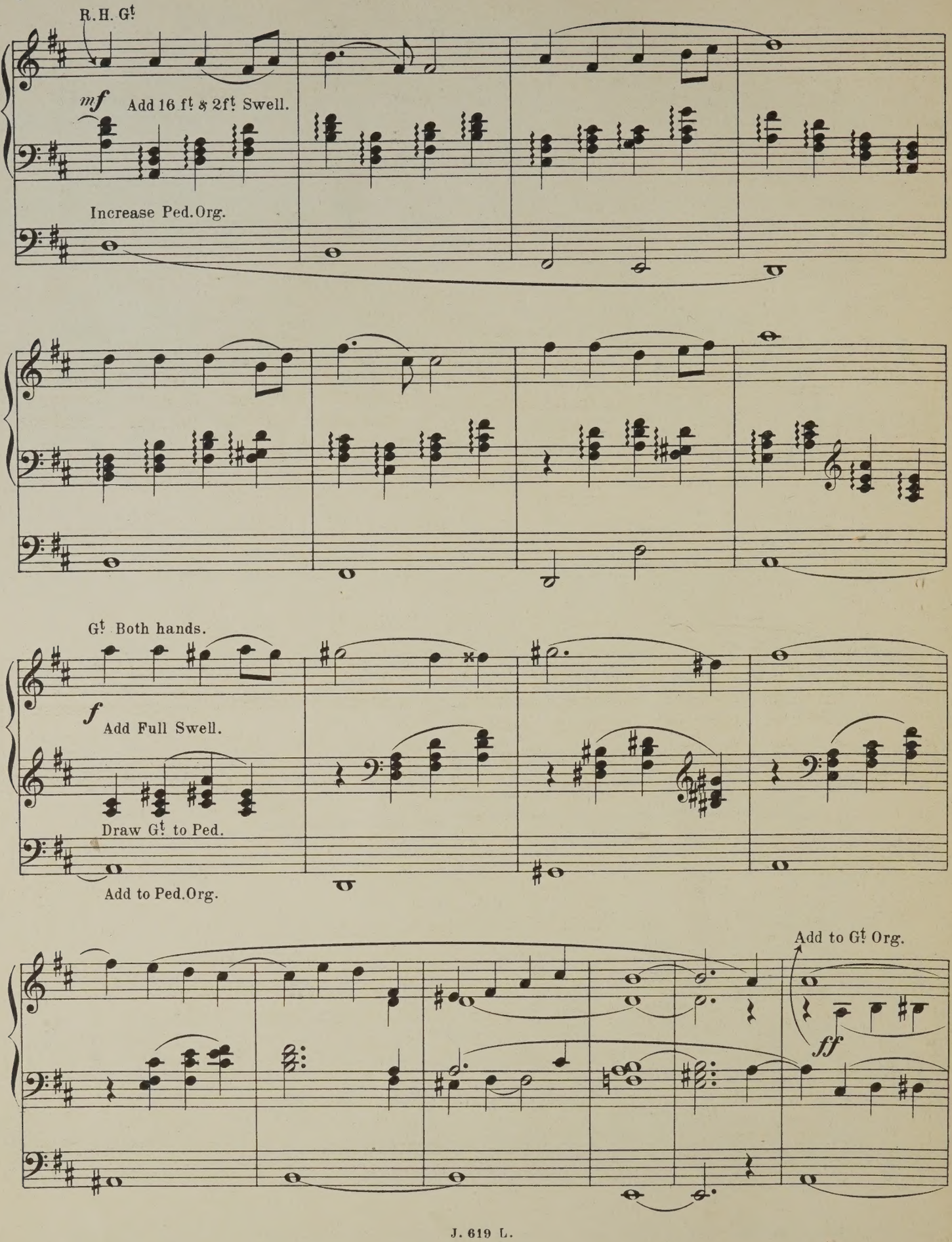
Composed by
FÉLIX BOROWSKI.

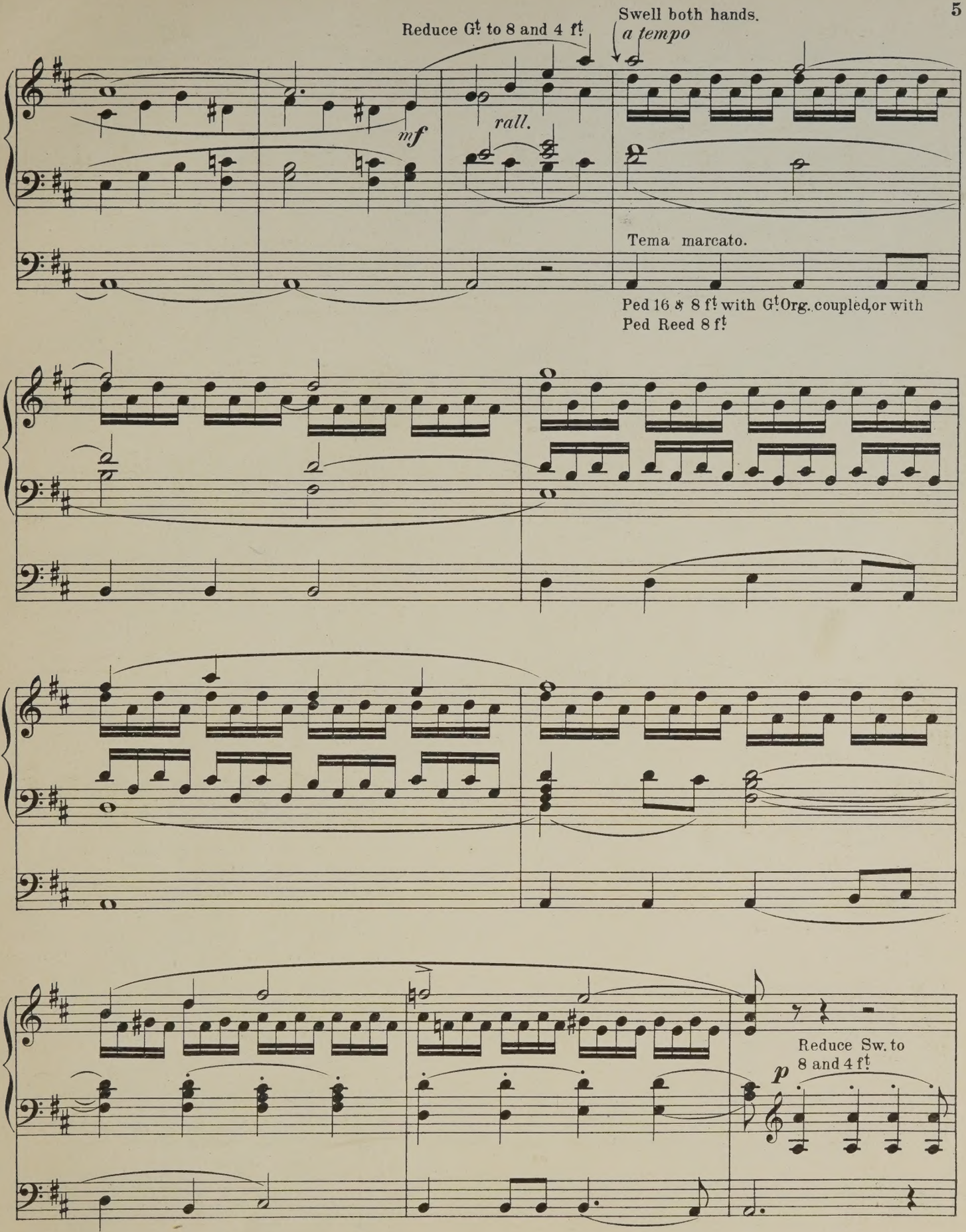
Prepare Organ:

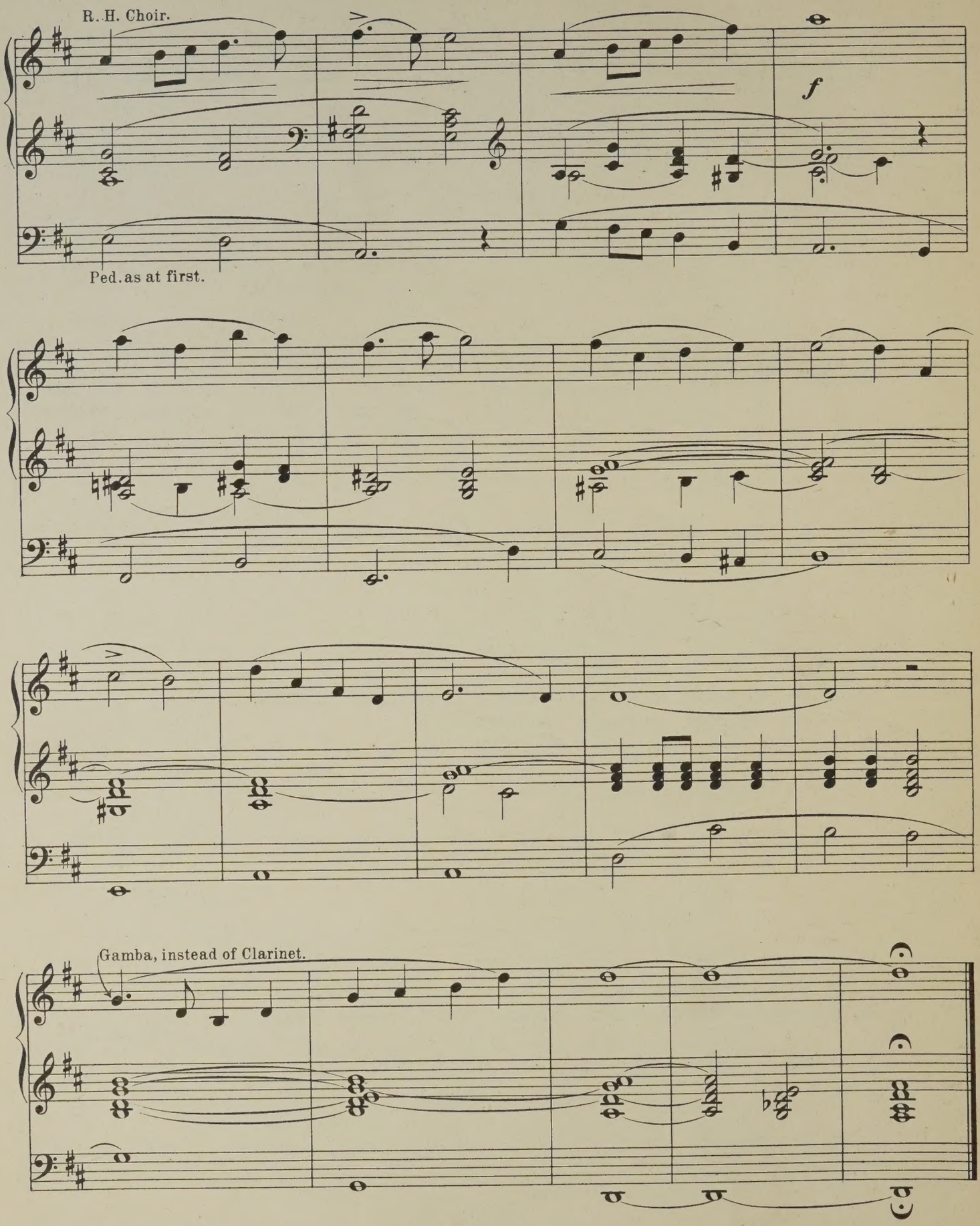
Gt. 8 ft. Diaps and Harmonic (or other) Flutê 4 ft. with Sw. coup.
Sw. Soft 8 & 4 ft. with Oboe (or soft 8 ft. Reed.)
Ch. Clarinet (or Orchestral Oboe) ft. and Lieblich Gedact.
Ped. Soft 16 ft. with Swell coupled.



Copyright 1899 by Laudy & Co.


R.H. G!
mf
Add 16 f! & 2f! Swell.
Increase Ped.Org.
G! Both hands.
f
Add Full Swell.
Draw G! to Ped.
Add to Ped.Org.
Add to G! Org.
ff


Reduce G! to 8 and 4 ft
Swell both hands.
a tempo
mf
rall.
Tema marcato.
Ped 16 & 8 ft with G! Org. coupled, or with
Ped Reed 8 ft
Reduce Sw. to
8 and 4 ft
p


R. H. Choir.
f
Ped. as at first.
Gamba, instead of Clarinet.

Andante Religioso.

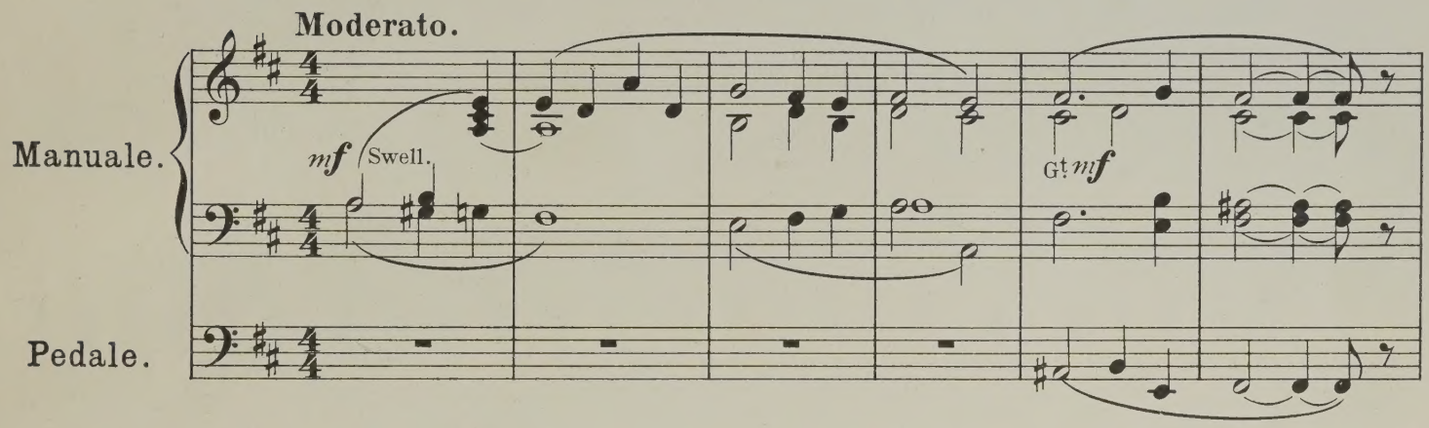
Transcribed for the Organ by
Dr. CHARLES W. PEARCE. F. R. C. O.

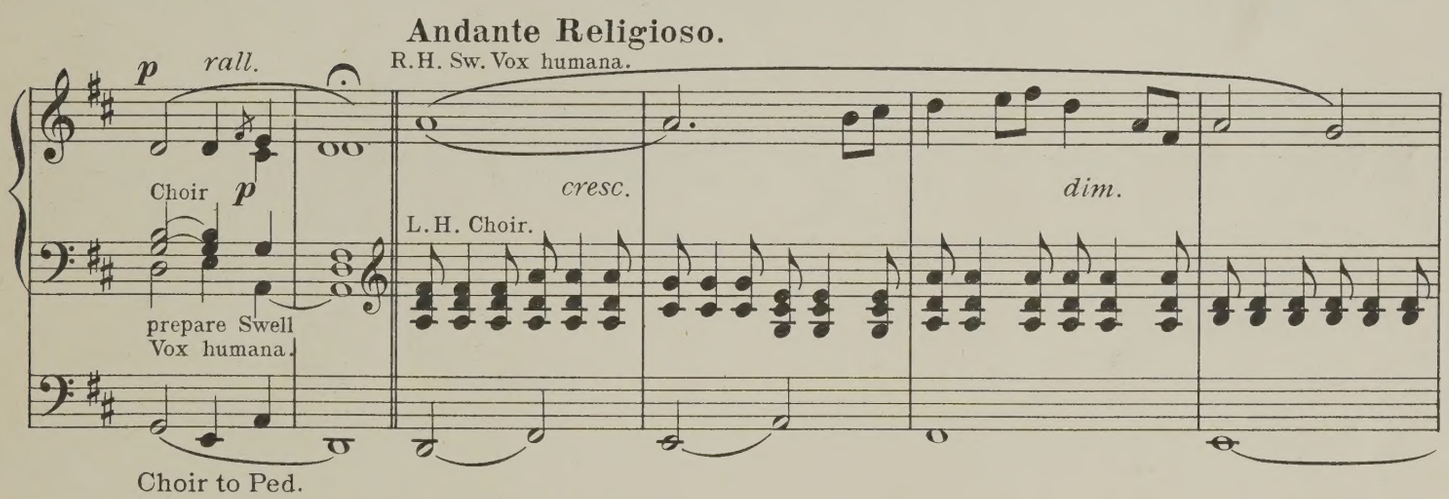
Composed by
ERNEST GILLET.

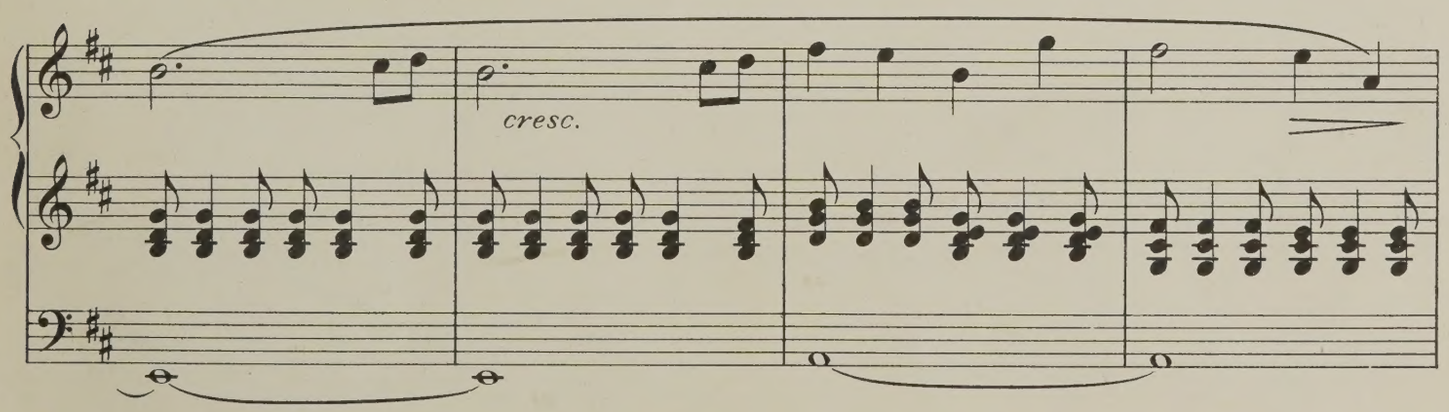
Prepare:

Swell. Soft 8 ft with Oboe:
Choir. Dulciana.

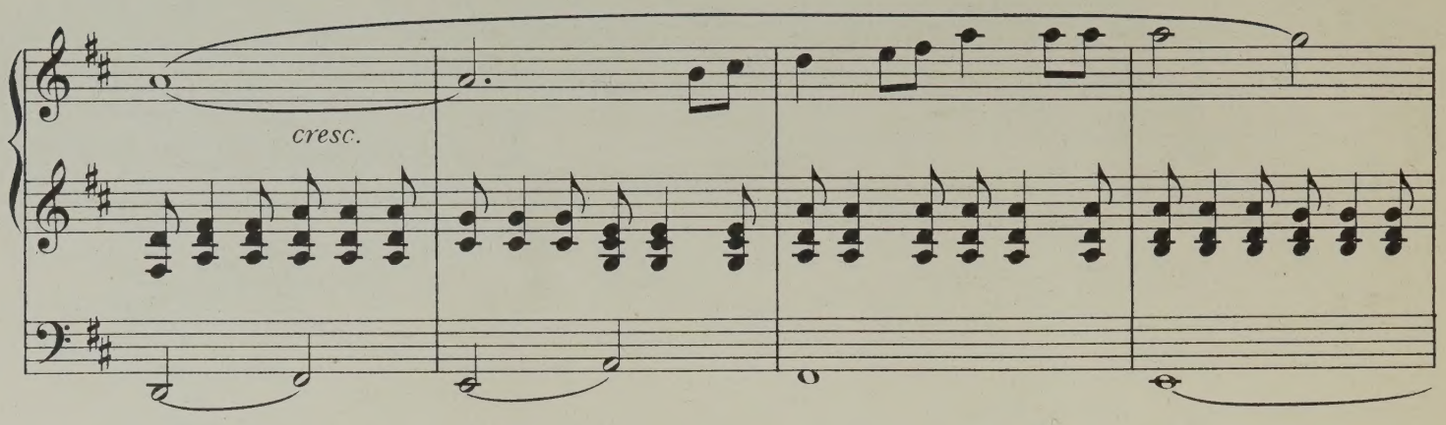
Great. Soft 8 ft with Swell coupled.
Ped. Soft 16 & 8 ft with Great coupled.

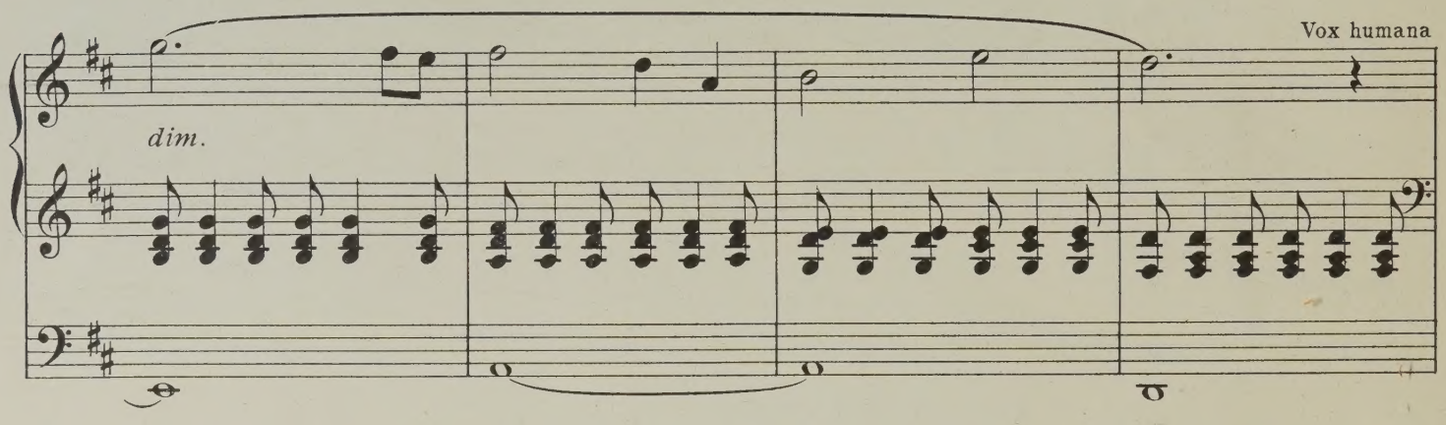


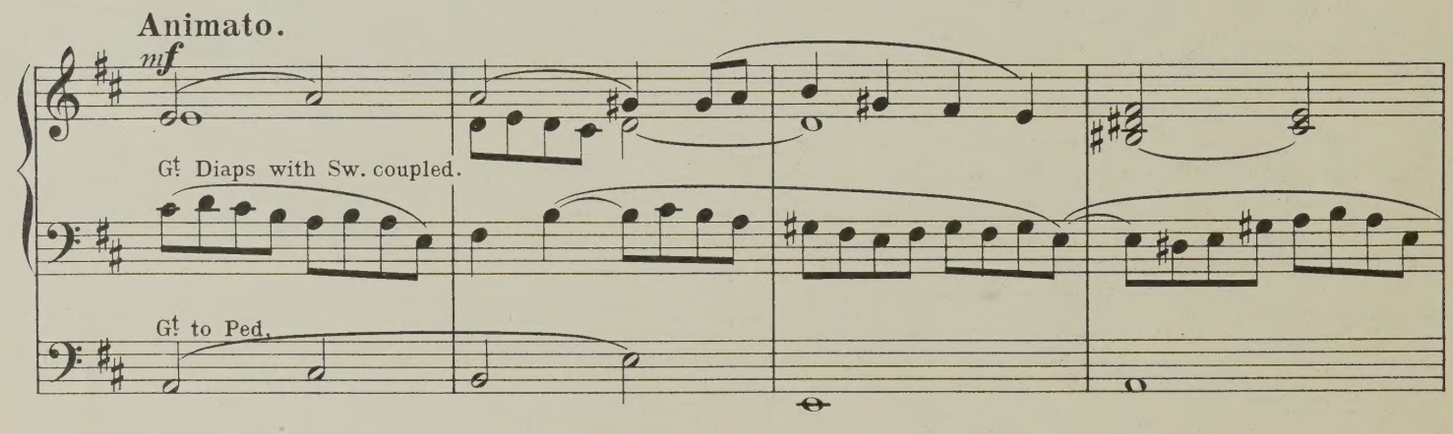


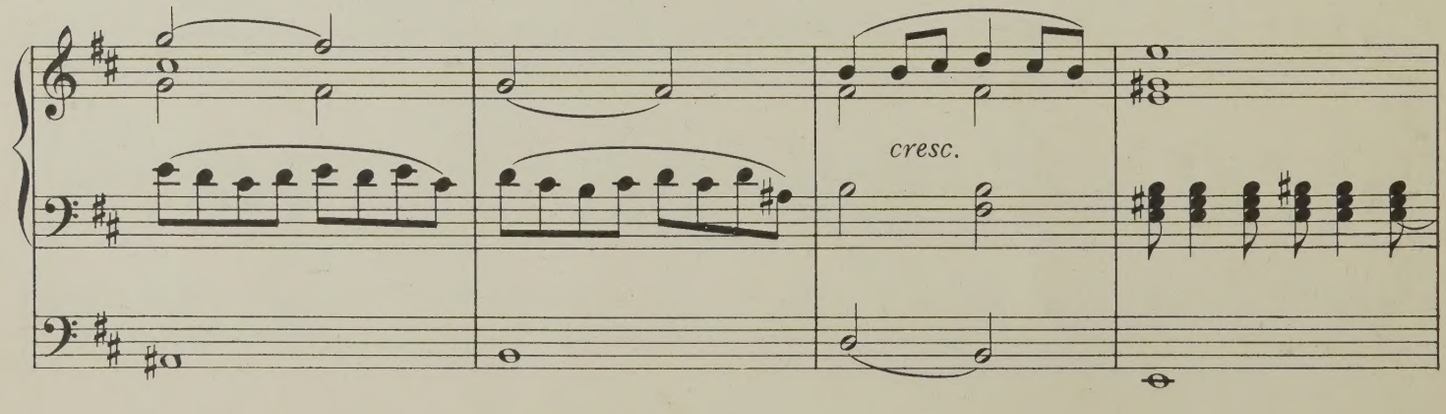


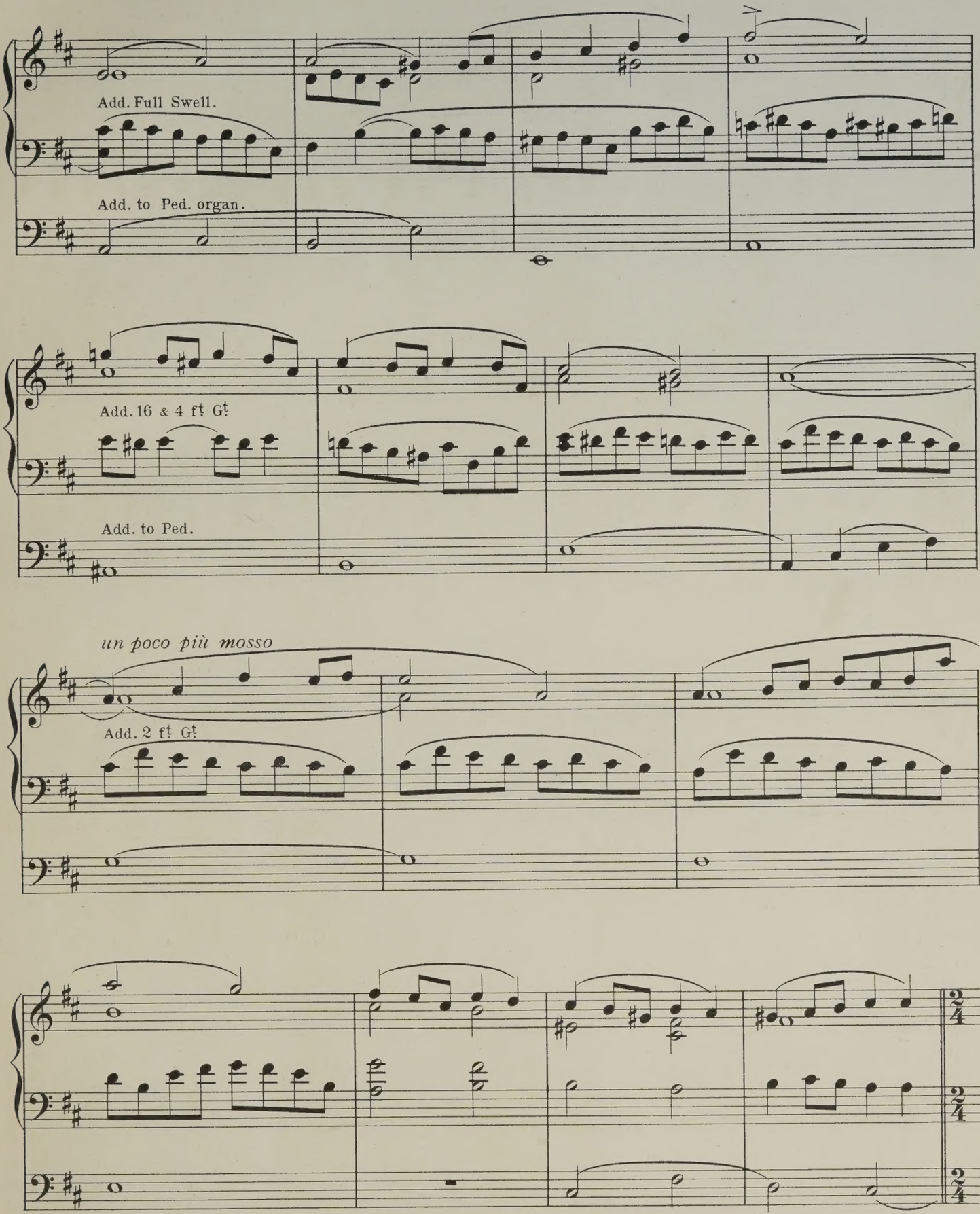
Copyright 1901 by Laudy & Co

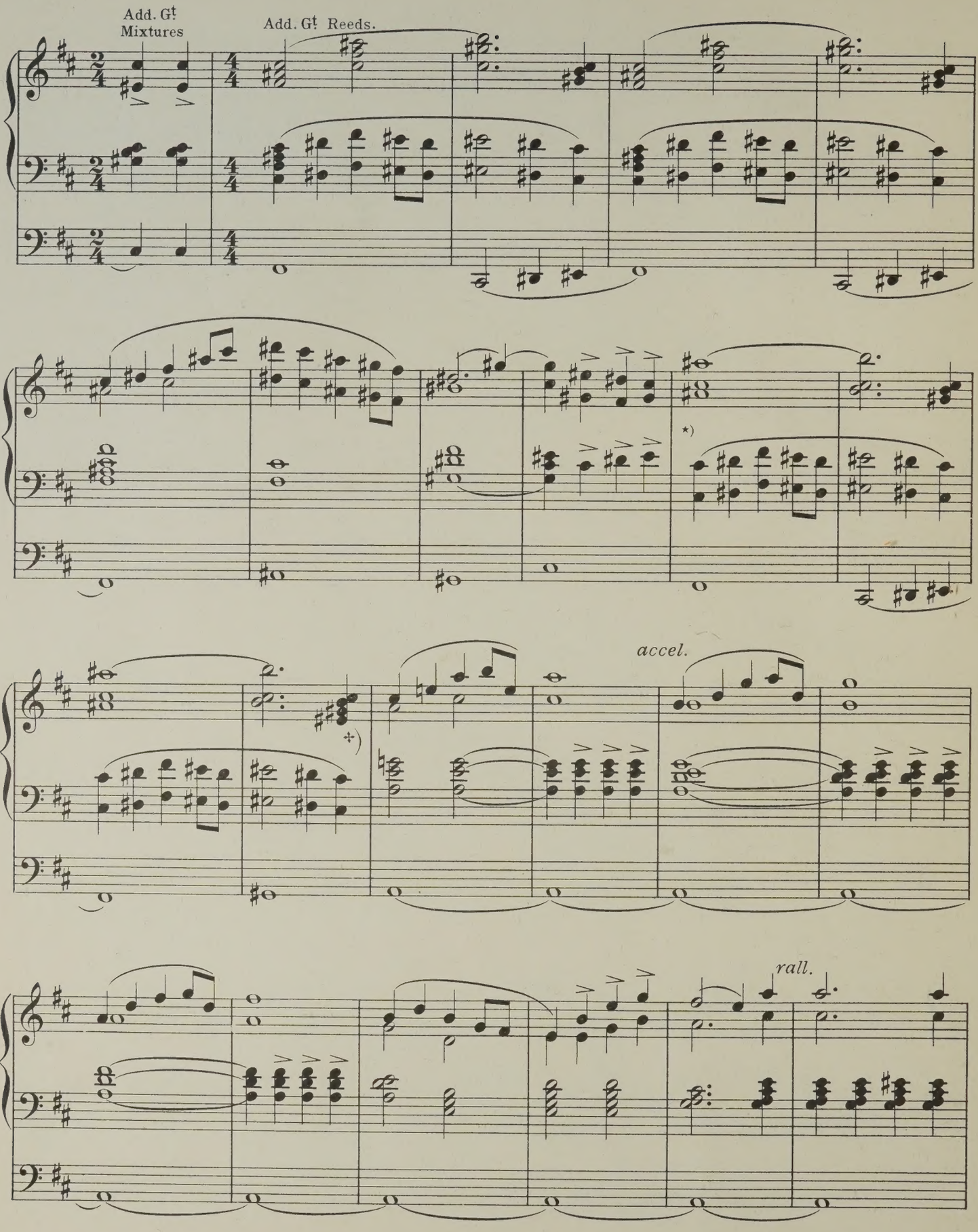

cresc.


Vox humana
dim.


Animato.
mf
Gt Diaps with Sw. coupled.
Gt to Ped.


cresc.


Add. Full Swell.
Add. to Ped. organ.
Add. 16 & 4 ft Gt
Add. to Ped.
un poco più mosso
Add. 2 ft Gt

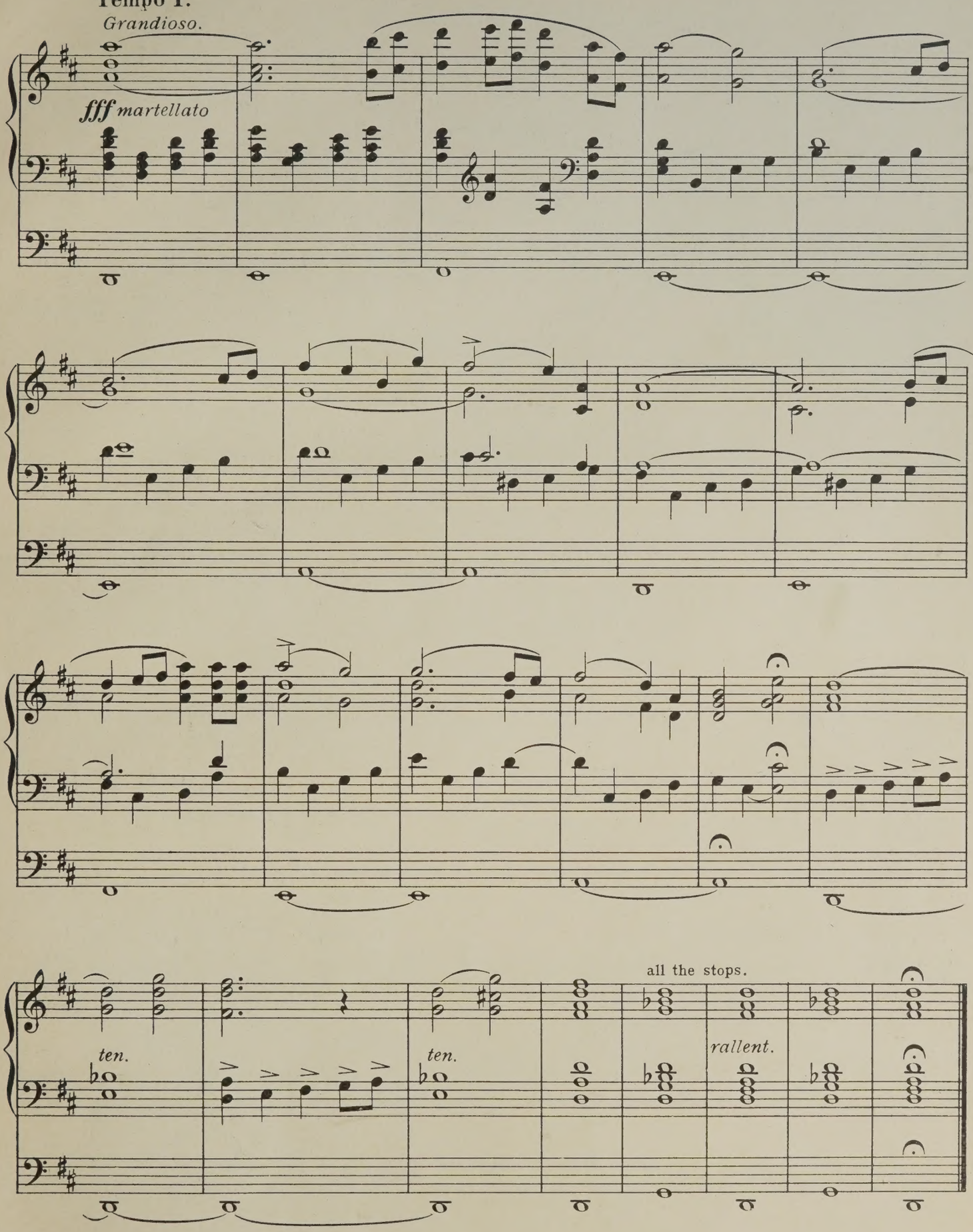


*) On a four manual organ, this Left Hand passage might be played upon the Solo Tuba 8 ft

Tempo I.

Grandioso.

fff martellato



Adoration.

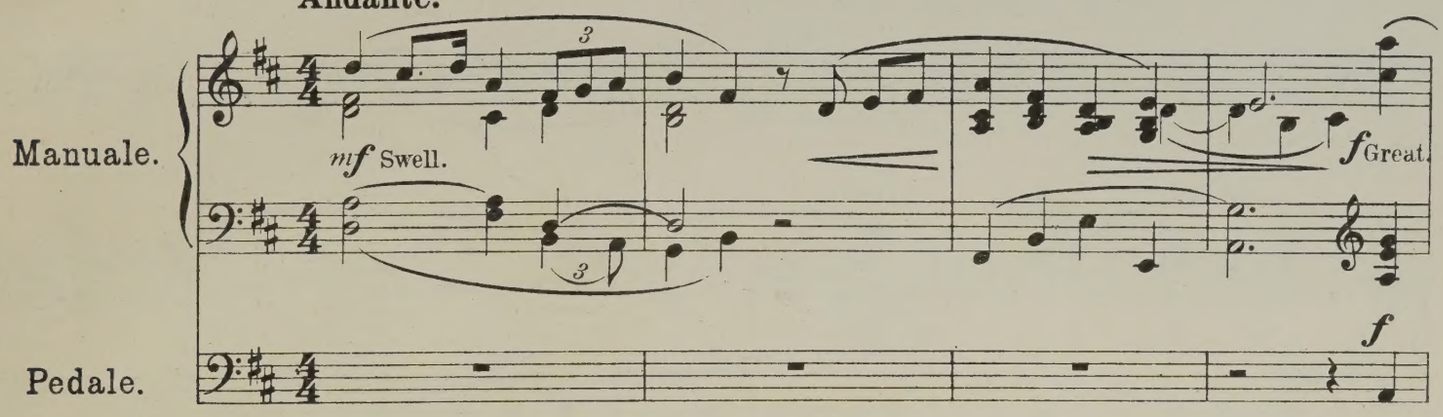
Arranged for Organ by
Dr Charles W. Pearce F. R. C. O.

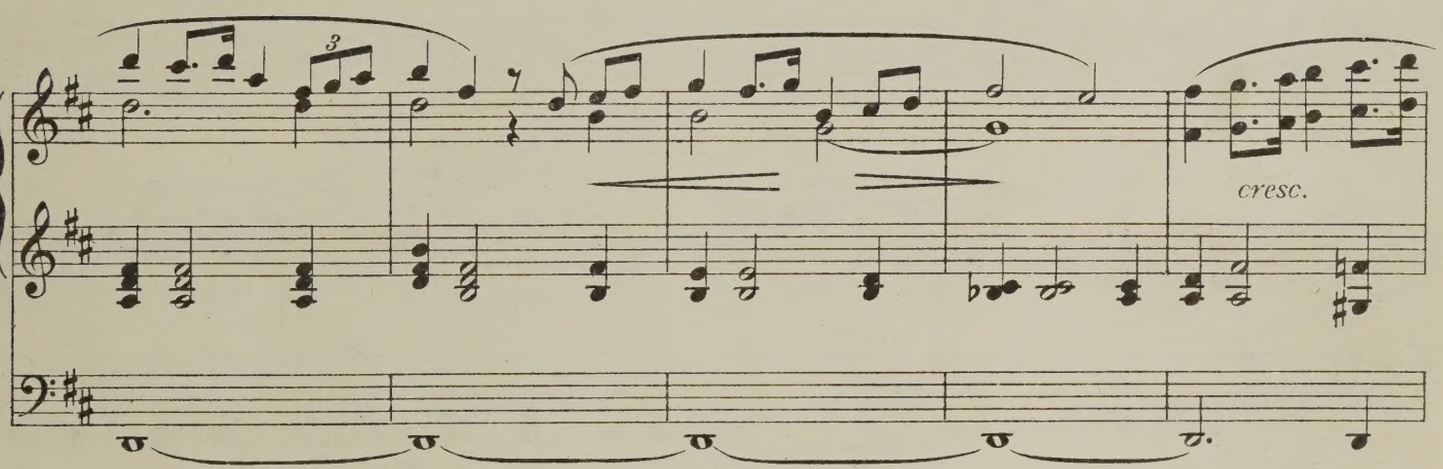
Felix Borowski.

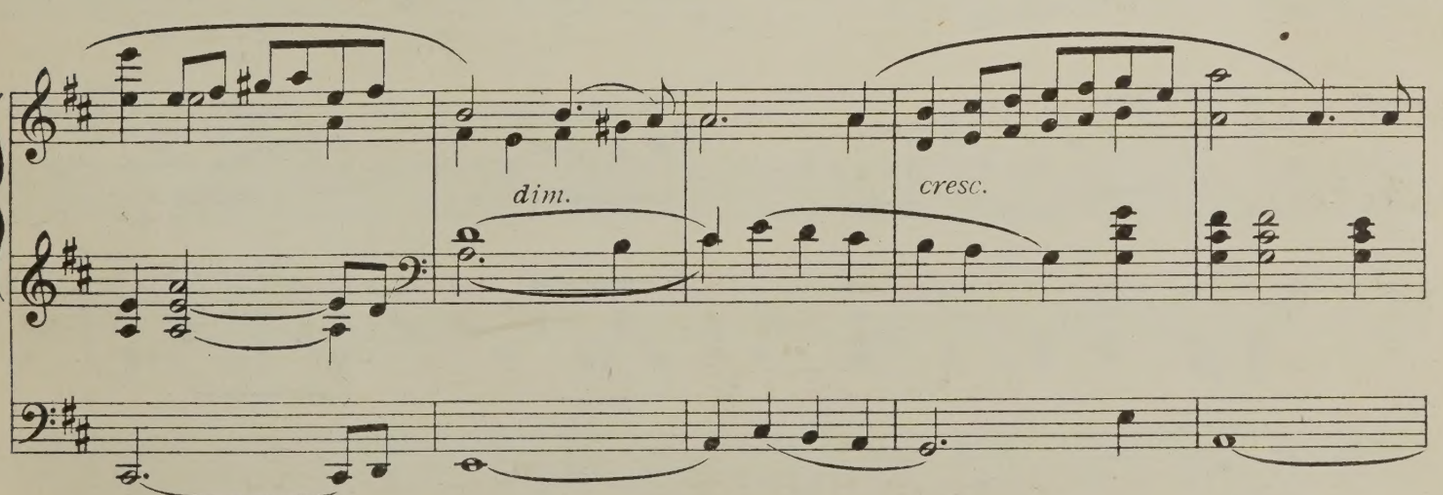
Prepare:

Great: 8 and 4 ft.
Swell: Full.
Choir: Orchestral Oboe.
Pedal: 16 and 8 ft. with Gt. and Sw. coupled.

Andante.

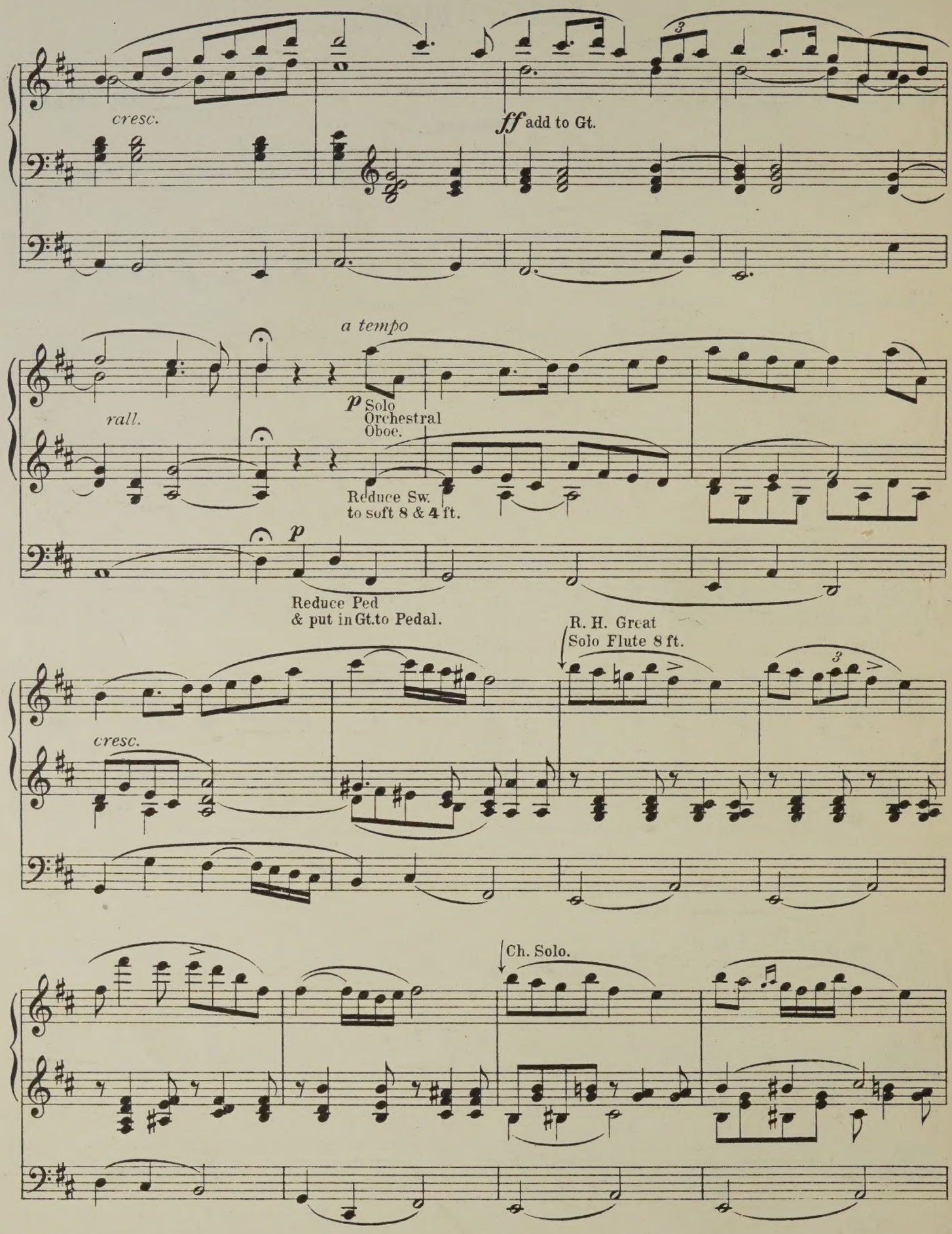


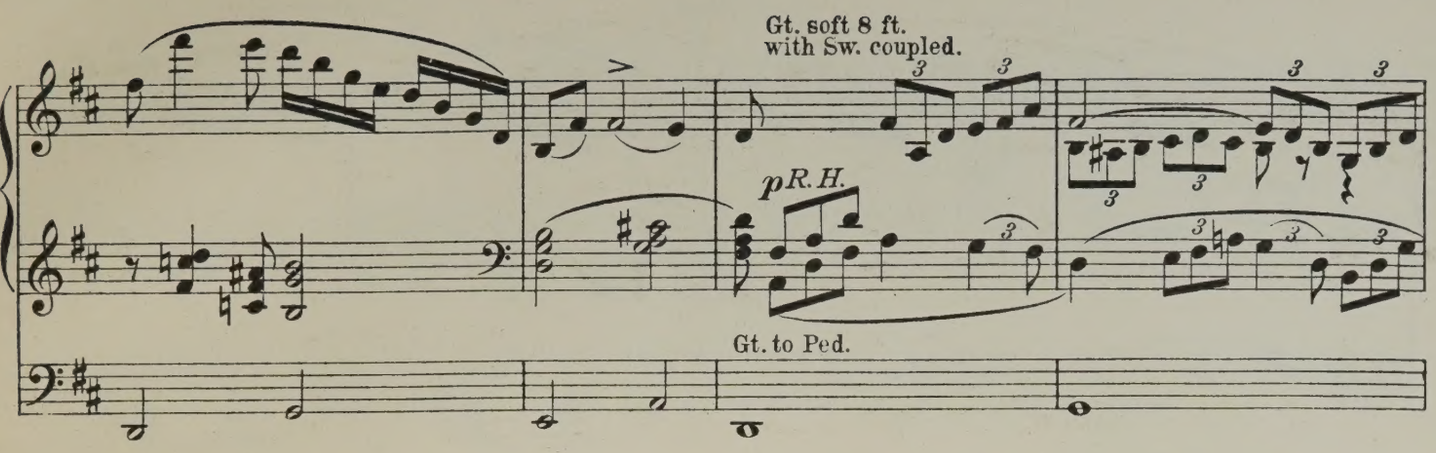


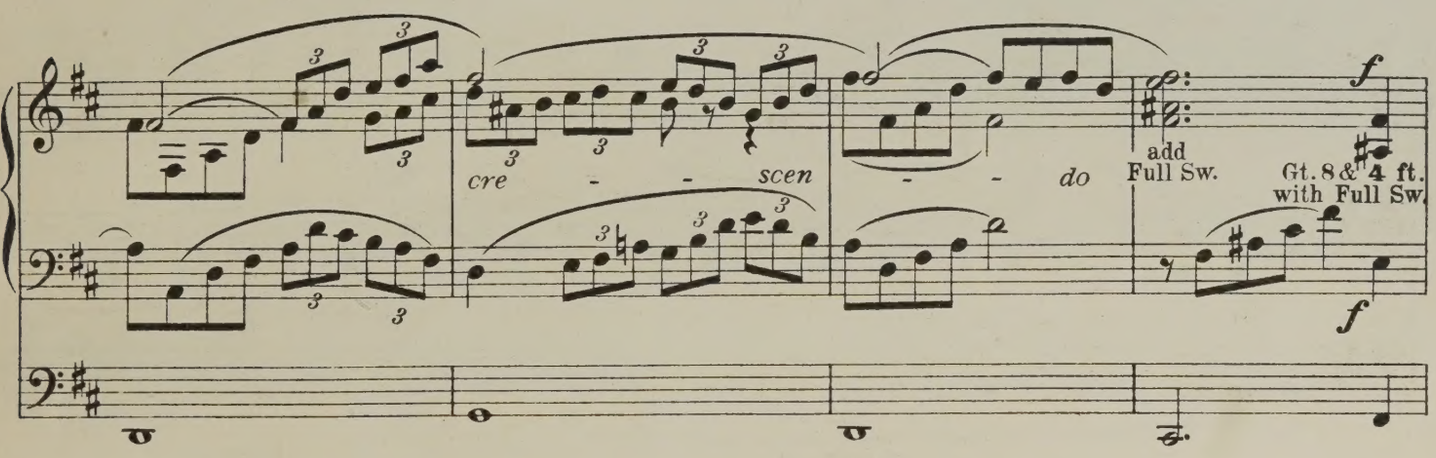


Published by permission of Messrs F. W. Chanot & Sons.

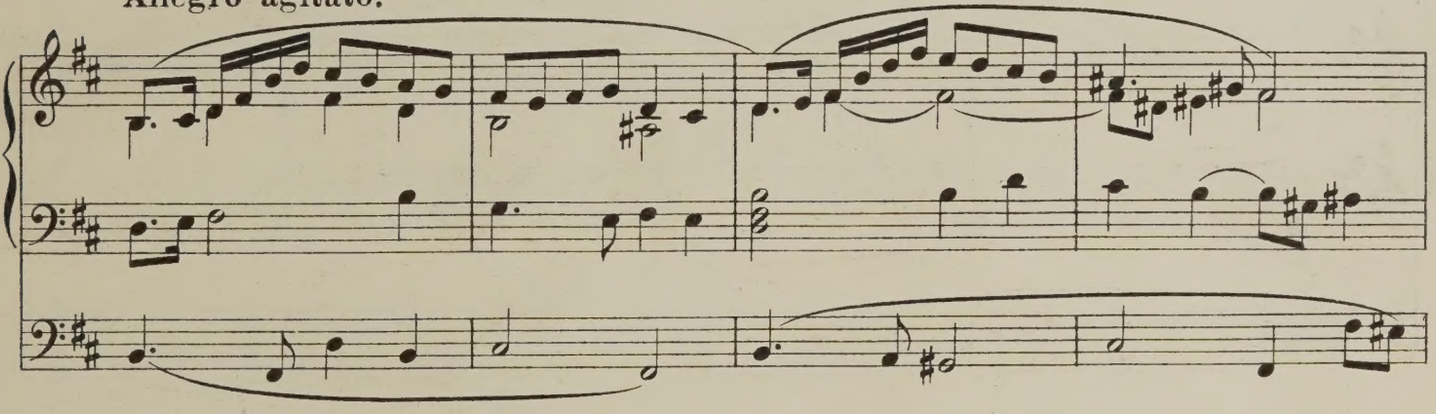
Copyright 1907 by Laudy & Co


cresc.
ff add to Gt.
a tempo
rall.
p Solo Orchestral Oboe.
Reduce Sw. to soft 8 & 4 ft.
p
Reduce Ped & put in Gt. to Pedal.
R. H. Great Solo Flute 8 ft.
cresc.
Ch. Solo.

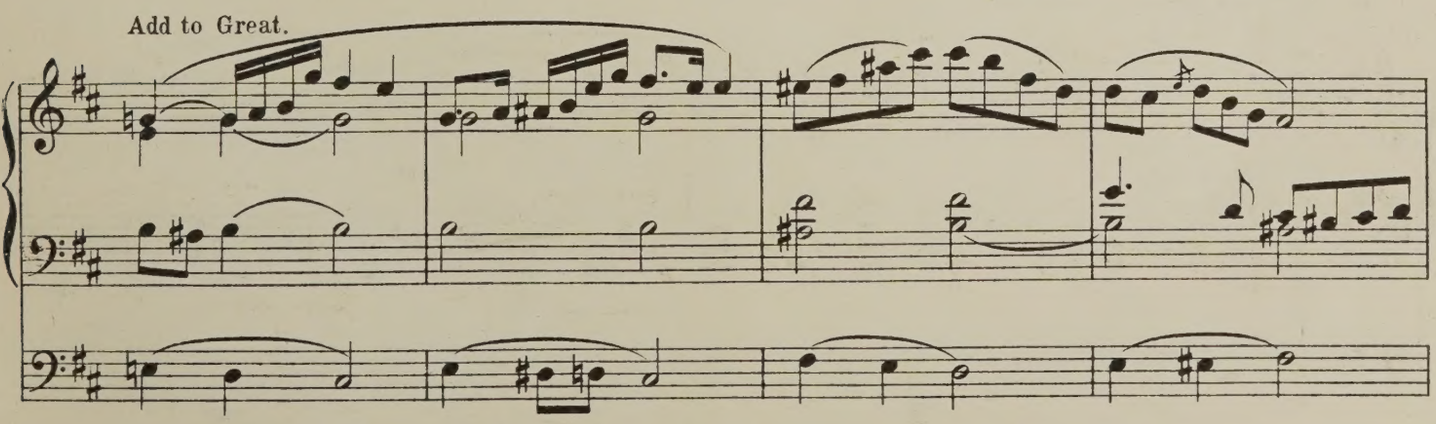


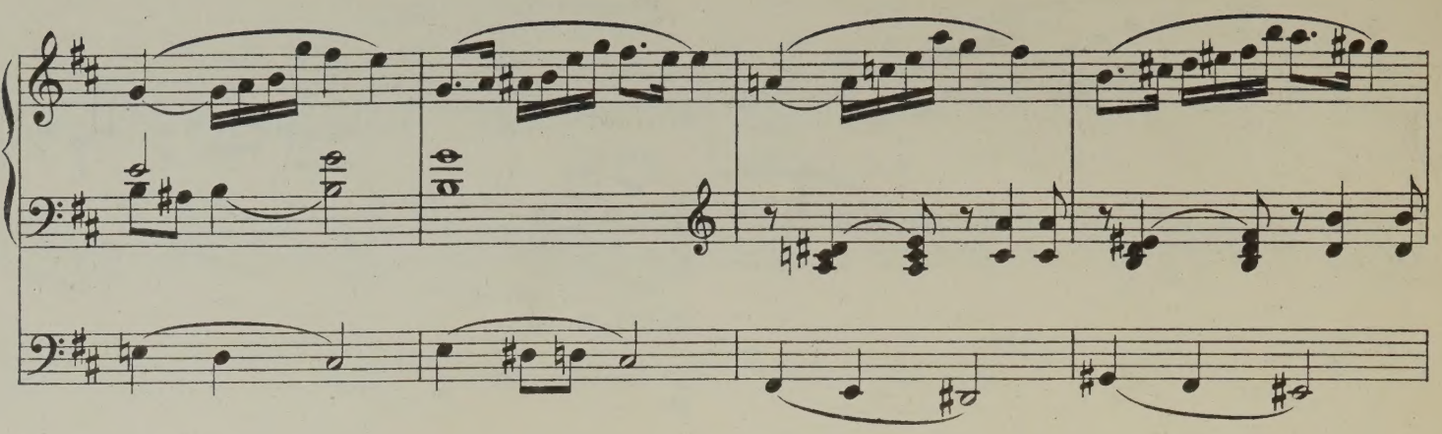


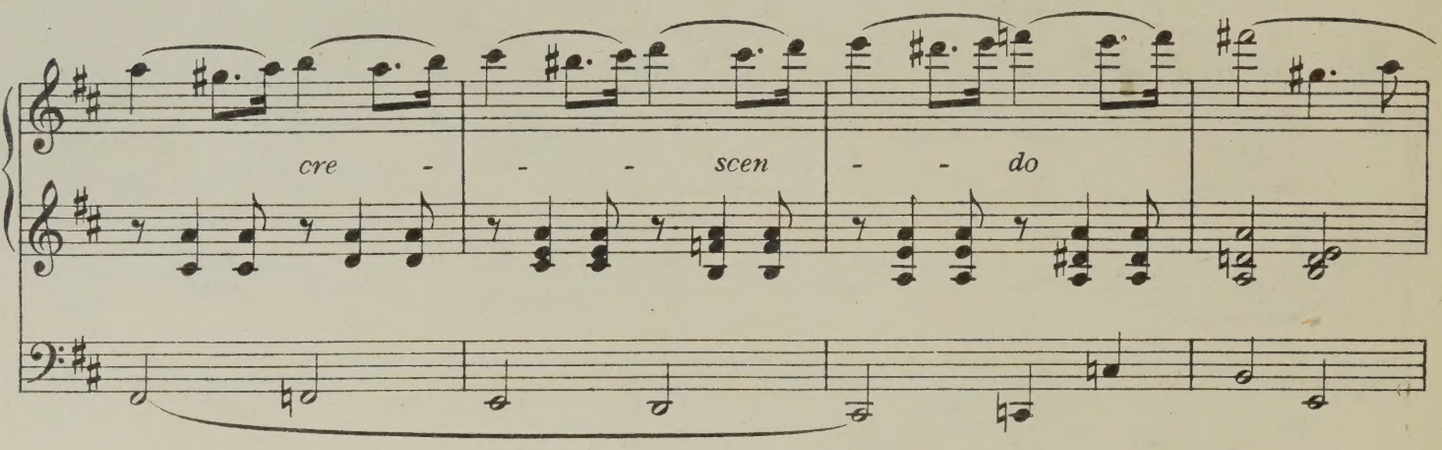
Allegro agitato.

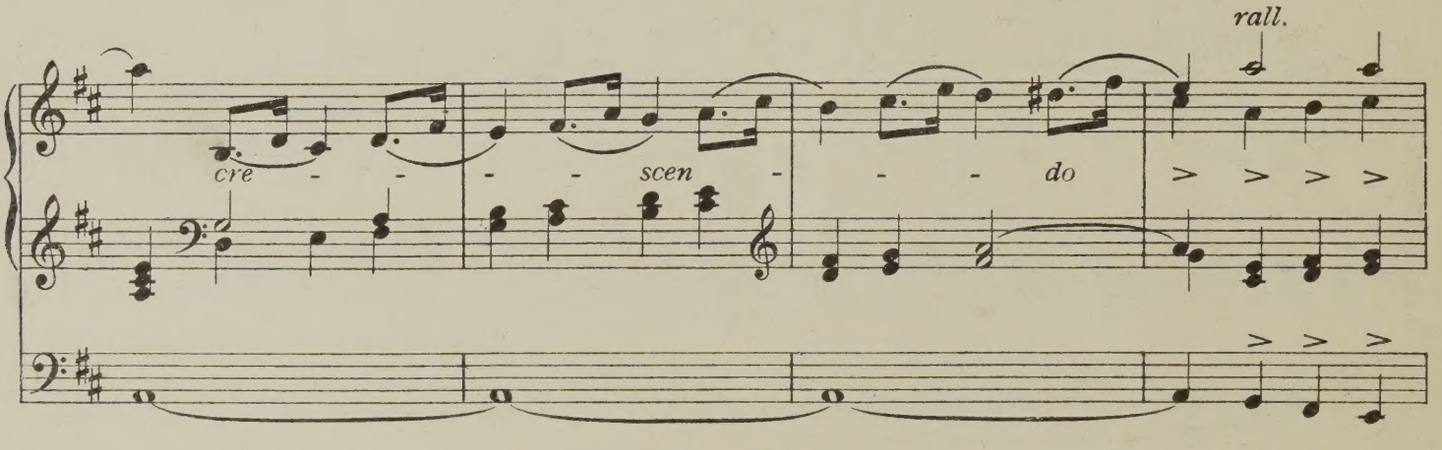


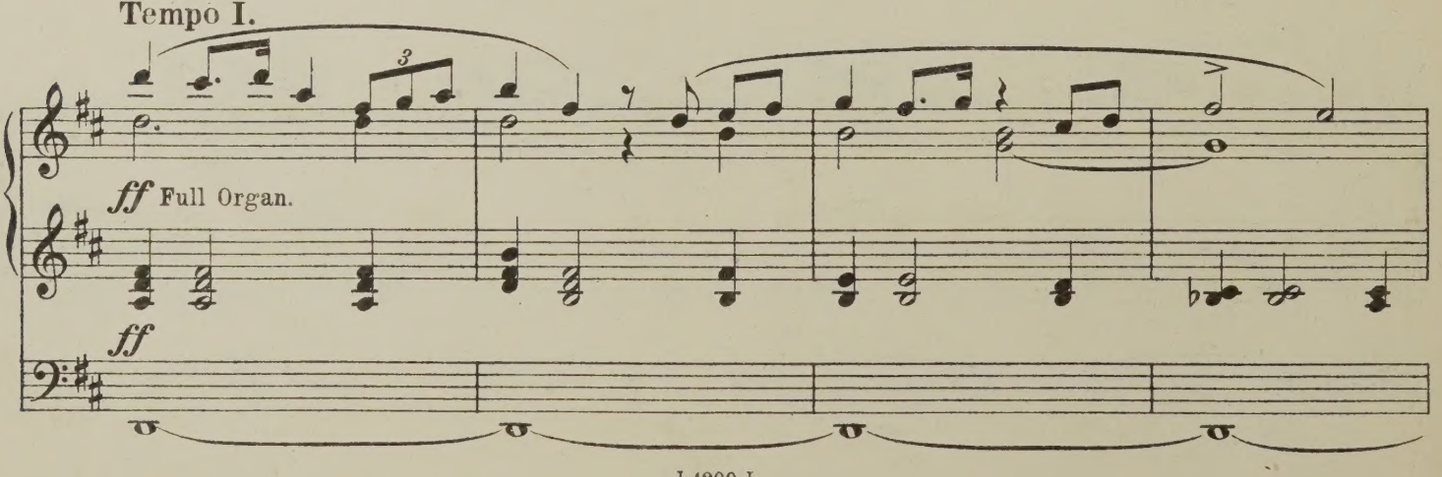
Add to Great.

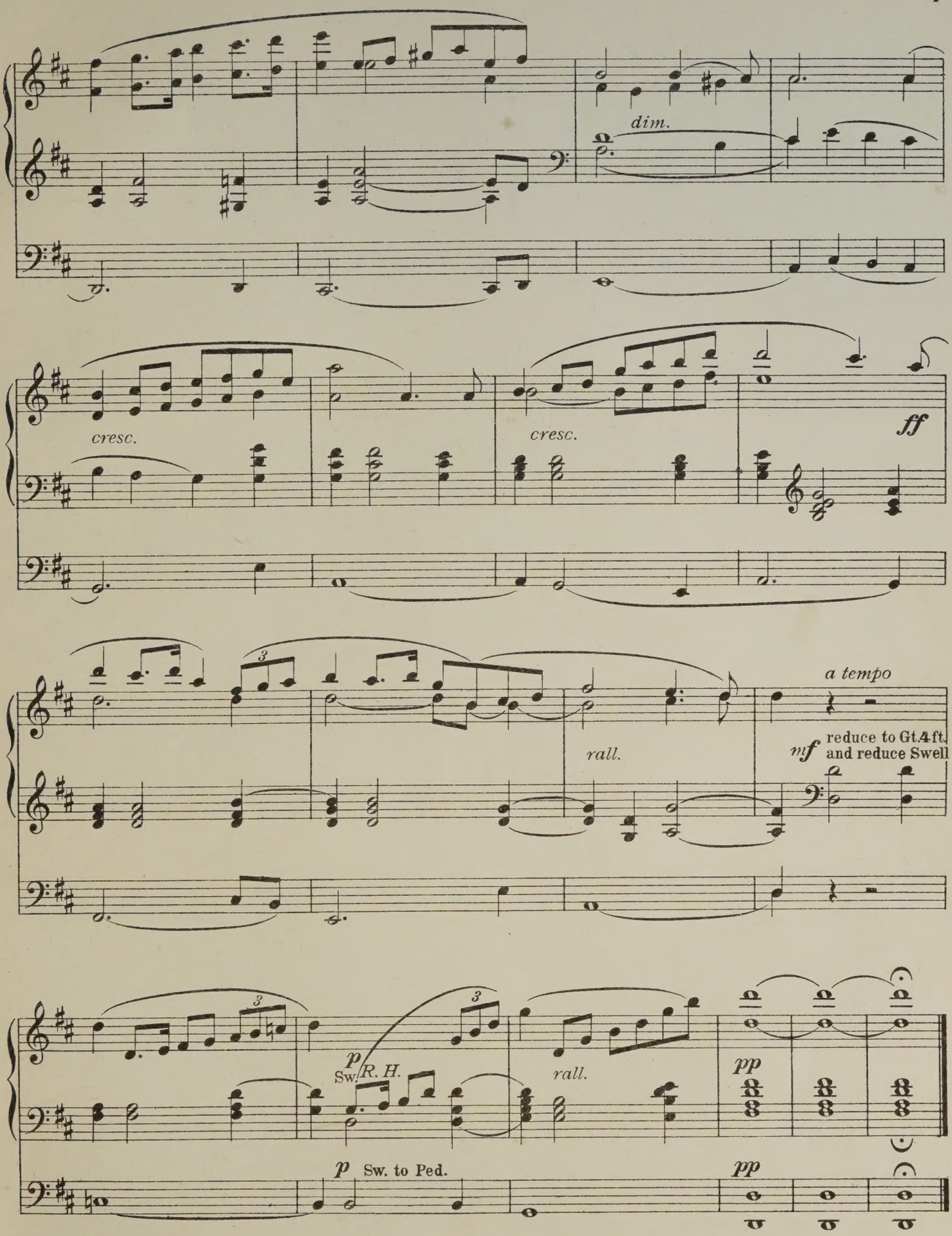





cre - - - scen - - do


rall.
cre - - - scen - - - do


Tempo I.
ff Full Organ.
ff

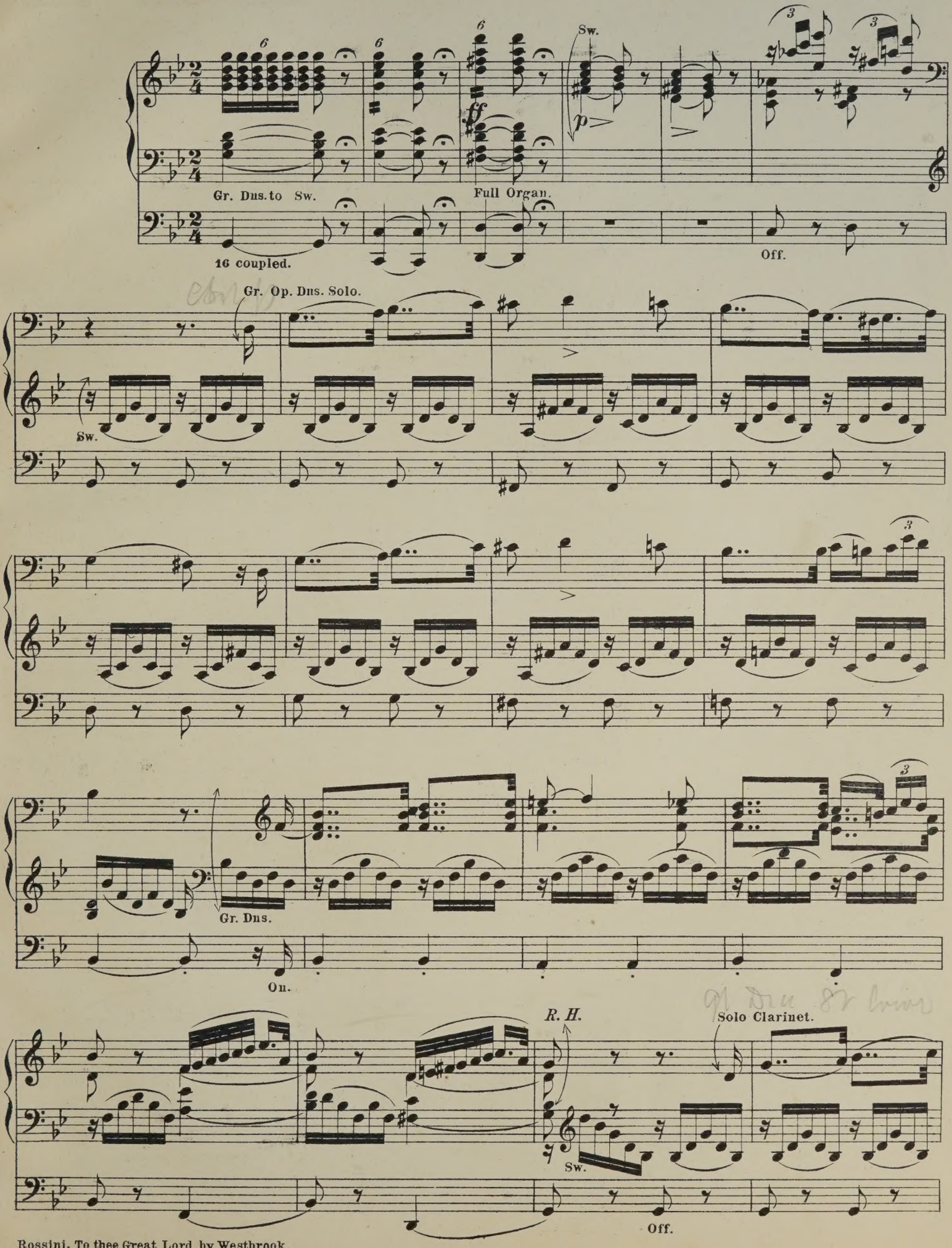

dim.
cresc.
cresc.
ff
a tempo
rall.
mf
reduce to Gt.4ft.
and reduce Swell
p
Sw. R. H.
rall.
pp
p
Sw. to Ped.
pp

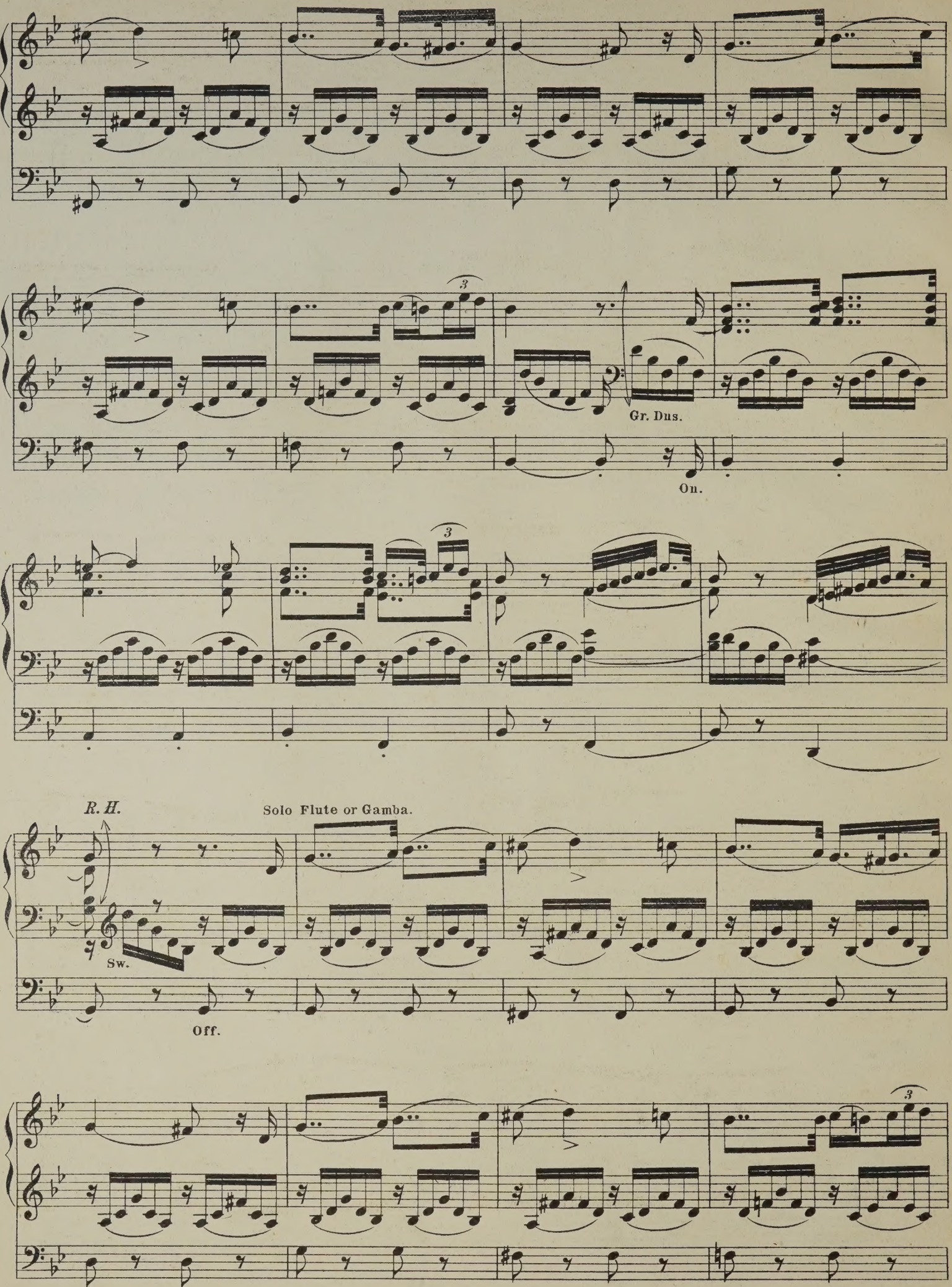
Prayer "Dal tuo stellato soglio"

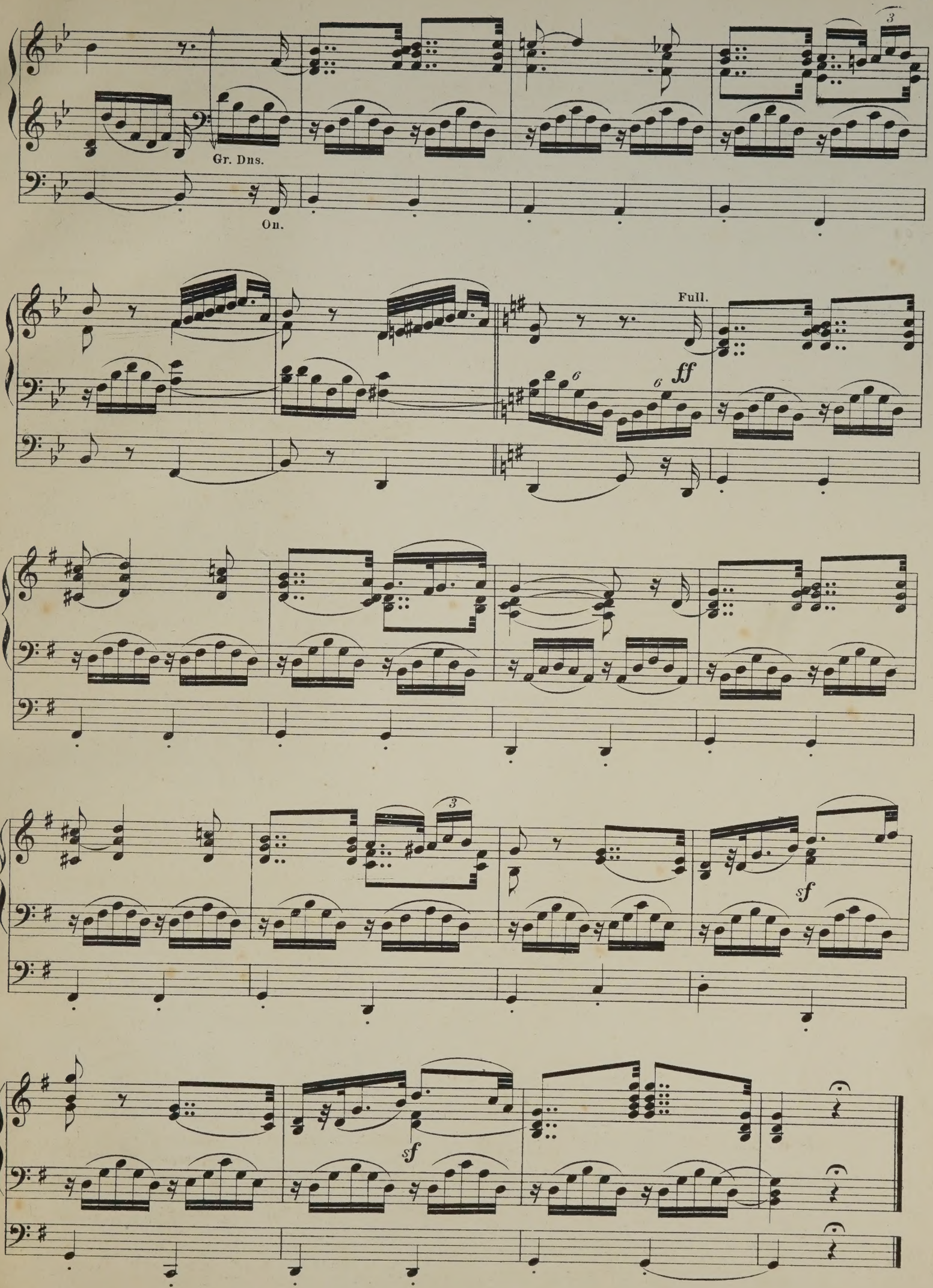
(To thee Great Lord)

From Rossini's Mosè in Egitto

W. J. Westbrook.




Gr. Dus.
On.
R. H.
Solo Flute or Gamba.
Sw.
Off.


Gr. Dns.
On.
Full.
ff
sf
sf

SEINER

KÖNIGLICHEN HOHEIT

DEM

GROSSHERZOG FRIEDRICH WILHELM

VON

MECKLENBURG-STRELITZ

IN TIEFSTER EHRFURCHT GEWIDMET.

10542

Vorbemerkung.

Die Manuale sind mit I (Hauptwerk), II (Mittelwerk, bezw. Solowerk), III (Fernwerk bezw. Positiv), die betreffenden Manual-Coppelungen durch $\frac{I}{II}$ $\frac{II}{III}$ $\frac{I}{III}$ bezeichnet. Der Gebrauch der Pedal-Coppeln ergiebt sich aus den betreffenden Angaben von selbst.

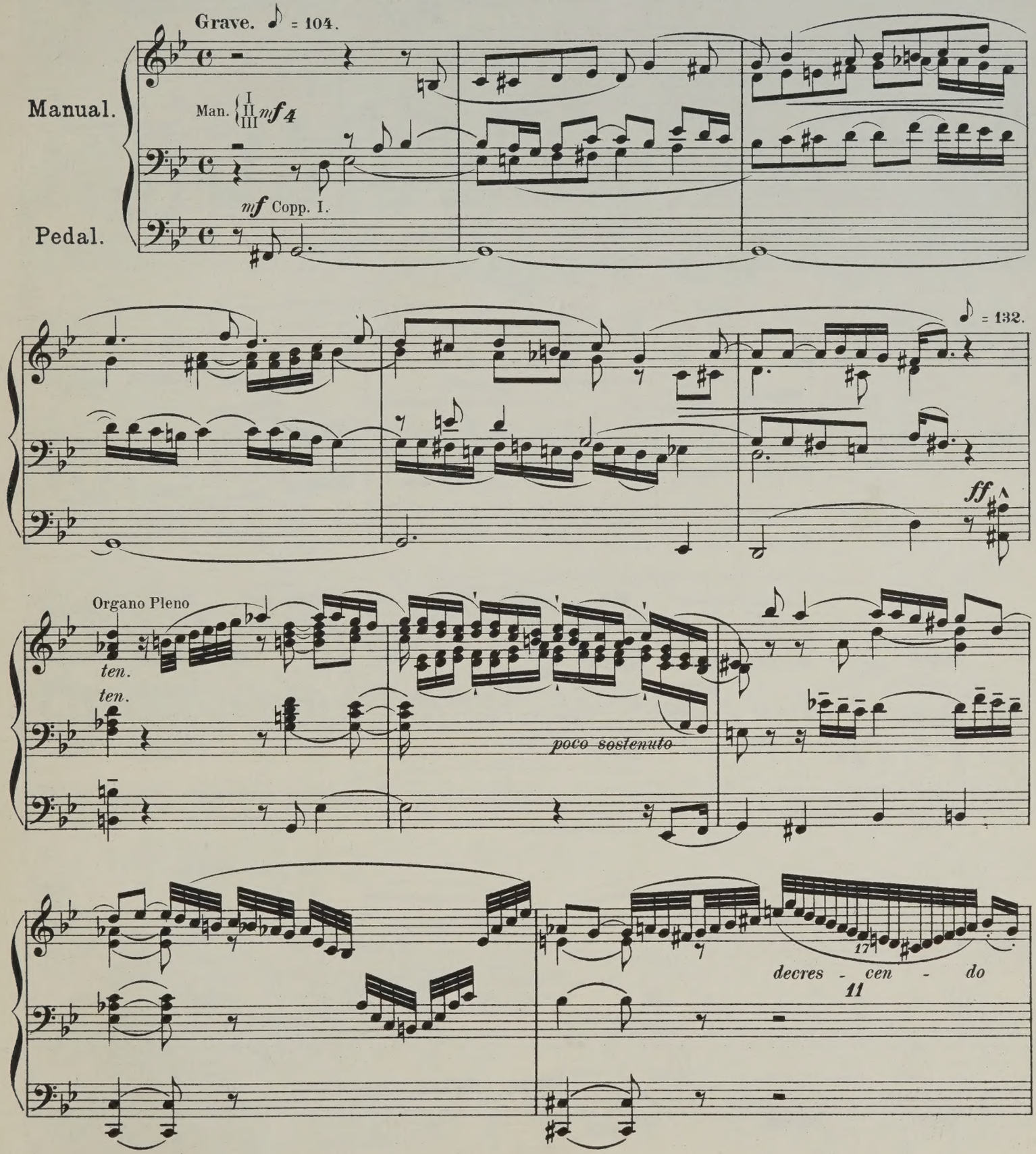
Zum ersten mal ist hier der Versuch gemacht, den Stärkegrad ausser durch die allgemeinen Bezeichnungen: *ppp*, *pp*, *p*, *mf*, *f*, *ff* noch specieller durch Zahlen (von 1-12) anzugeben. Diese Zahlen beziehen sich auf das 12-theilige Zifferblatt des (nach Meinung des Verfasser's) für jede grössere Orgel unentbehrlichen Register-Rades (fälschlich „Roll-Schweller" genannt). Es bedeutet daher 1 die schwächste Stimme, 4: den 3ten Theil, 6: die Hälfte der Gesammtstärke, 12: die volle Orgel (Organo Pleno) mit sämmtlichen Coppeln.

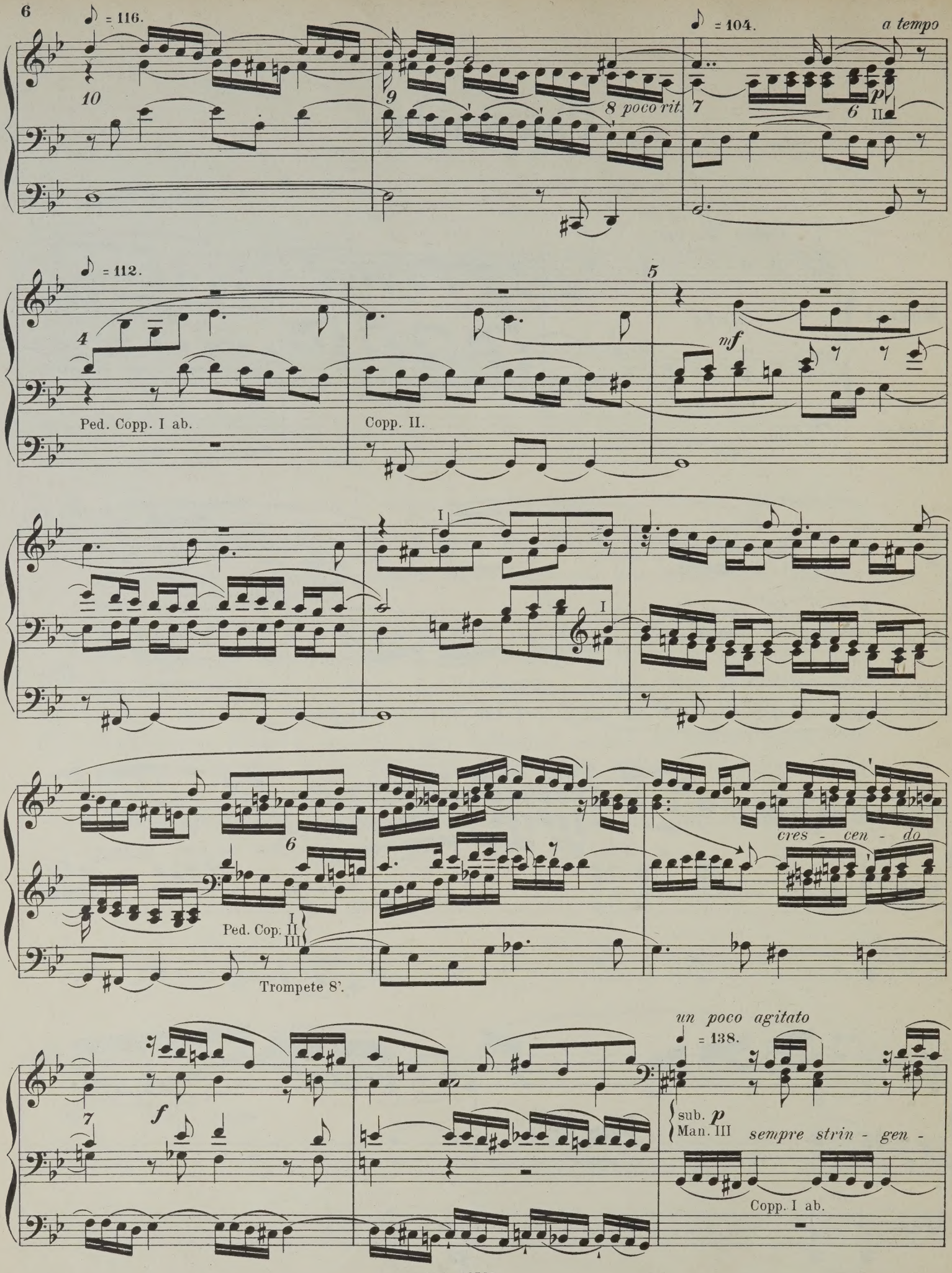
Das Zeichen $<\!\!=\!\!>$ bezieht sich auf die Anwendung des Jalousie-Schwellers im 3ten (ev. auch im 2ten) Manual.

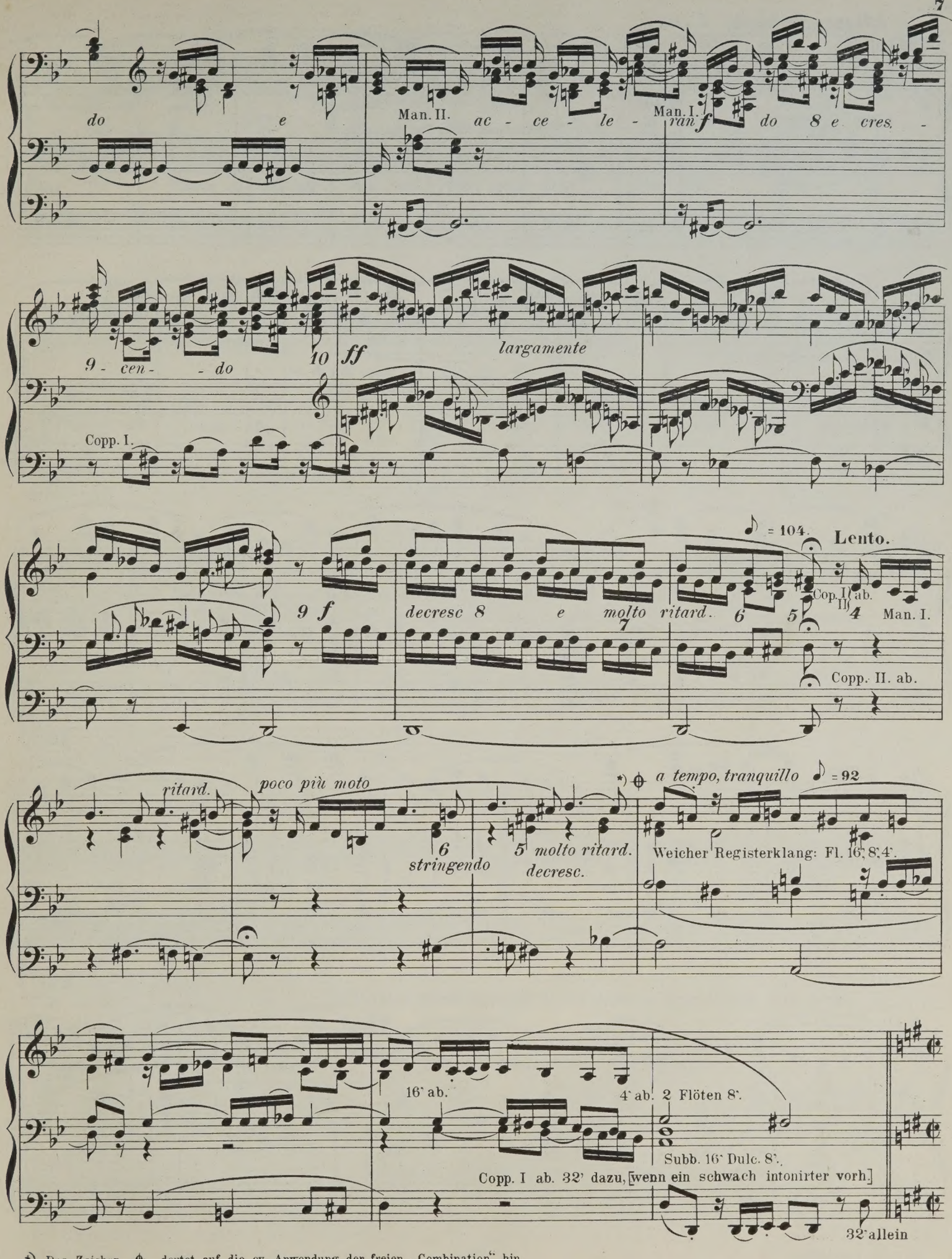
Dr Heinrich Reimann.

Phantasie.

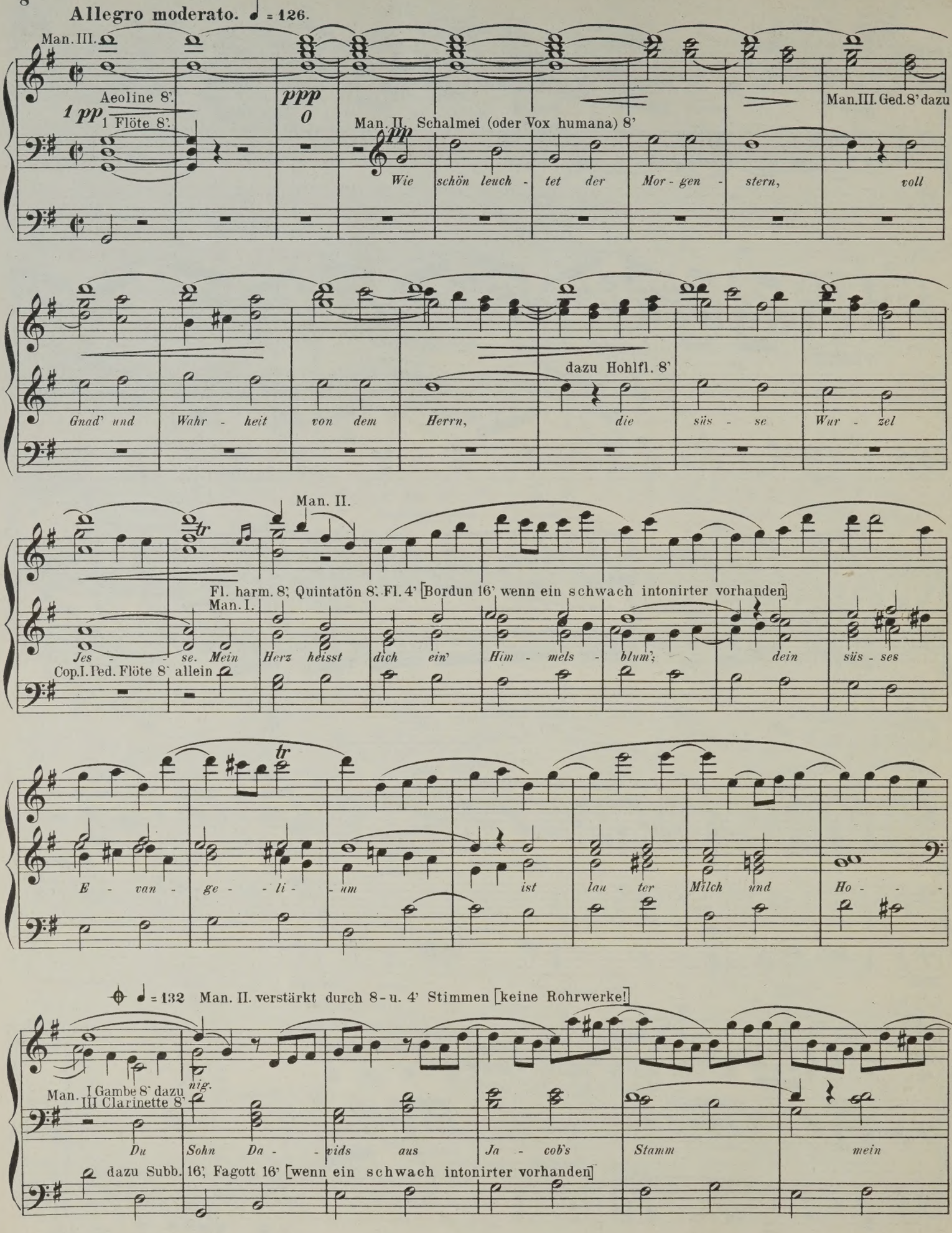
Heinrich Reimann Op. 25.



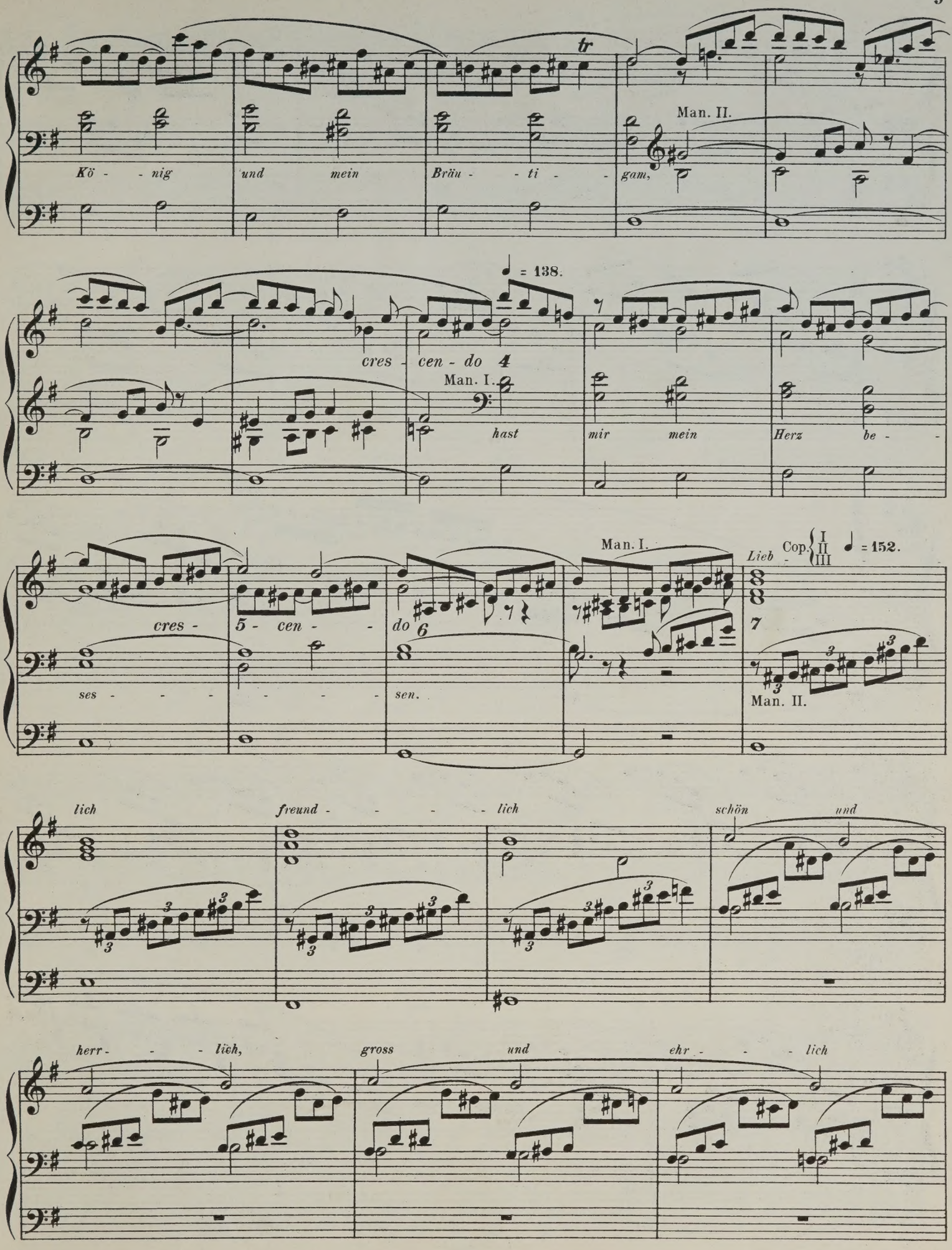

♪ = 116.
10
9
8 poco rit.
♪ = 104.
a tempo
7
6
p
II
♪ = 112.
4
5
mf
Ped. Copp. I ab.
Copp. II.
I
I
6
Ped. Cop. I II III
cres - cen - do
Trompete 8'.
un poco agitato
♪ = 138.
7
f
sub. p
Man. III
sempre strin - gen -
Copp. I ab.

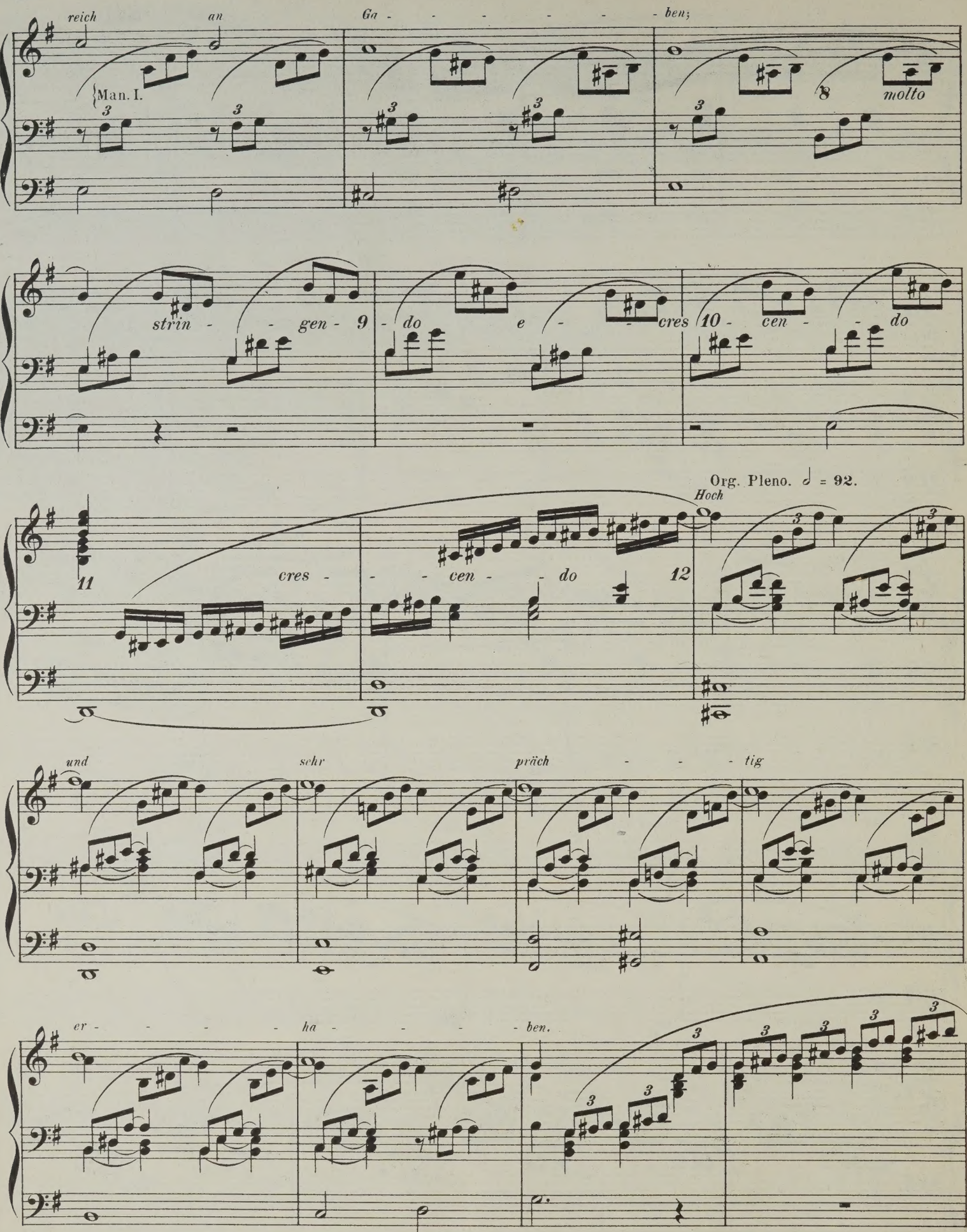


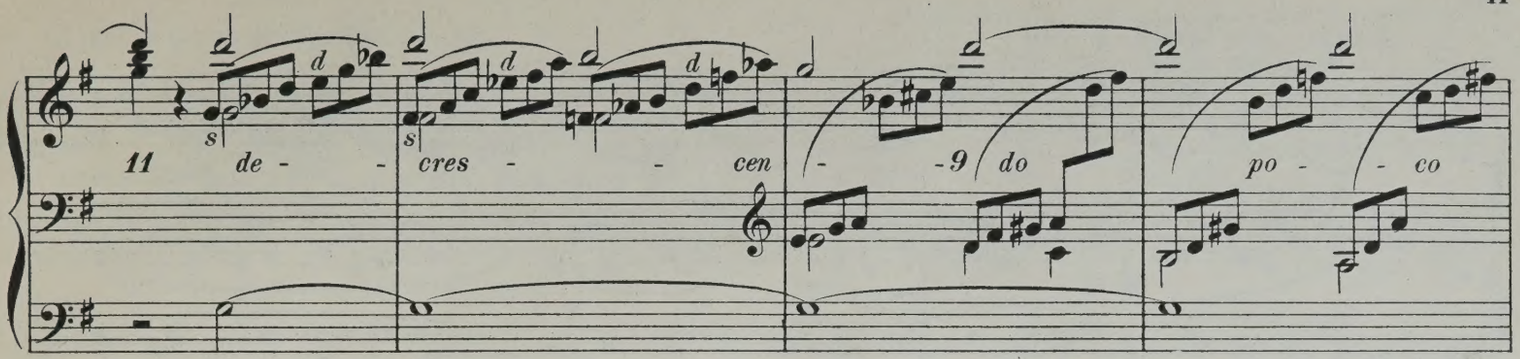
*) Das Zeichen ⊕ deutet auf die ev. Anwendung der freien „Combination" hin.

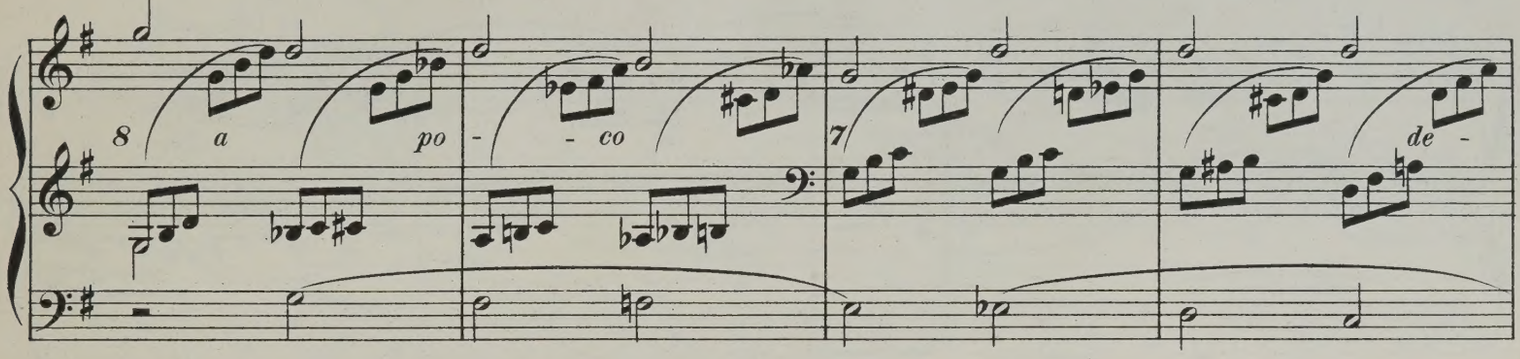


⊕ Freie Combination.

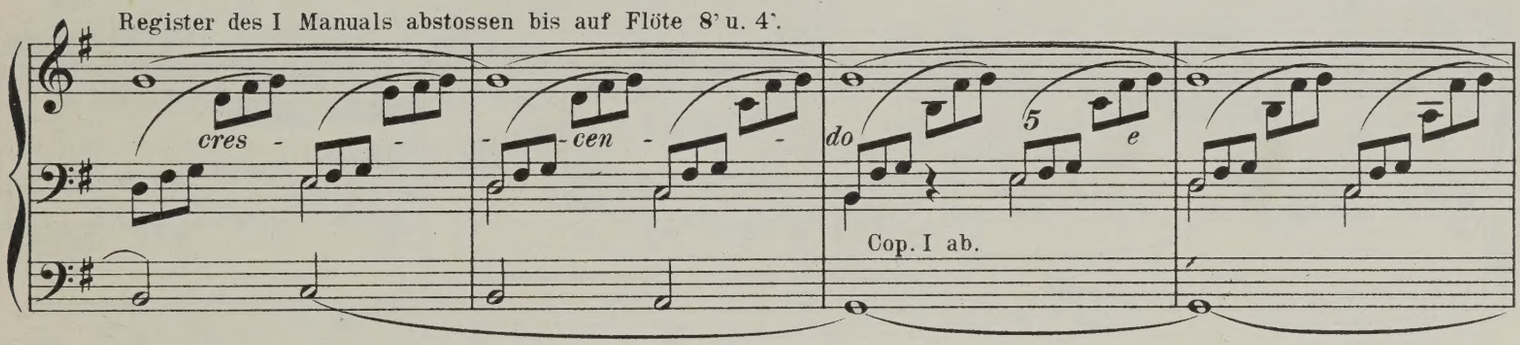

tr
Man. II.
Kö - - nig und mein Bräu - - ti - - gam,
♩ = 138.
cres - cen - do 4
Man. I.
hast mir mein Herz be -
cres - 5 - cen - - do 6
Man. I.
ses - - - - - - sen.
Lieb - Cop. I II III ♩ = 152.
7
Man. II.
lich freund - - - - - lich schön und
herr - - - lich, gross und ehr - - - lich

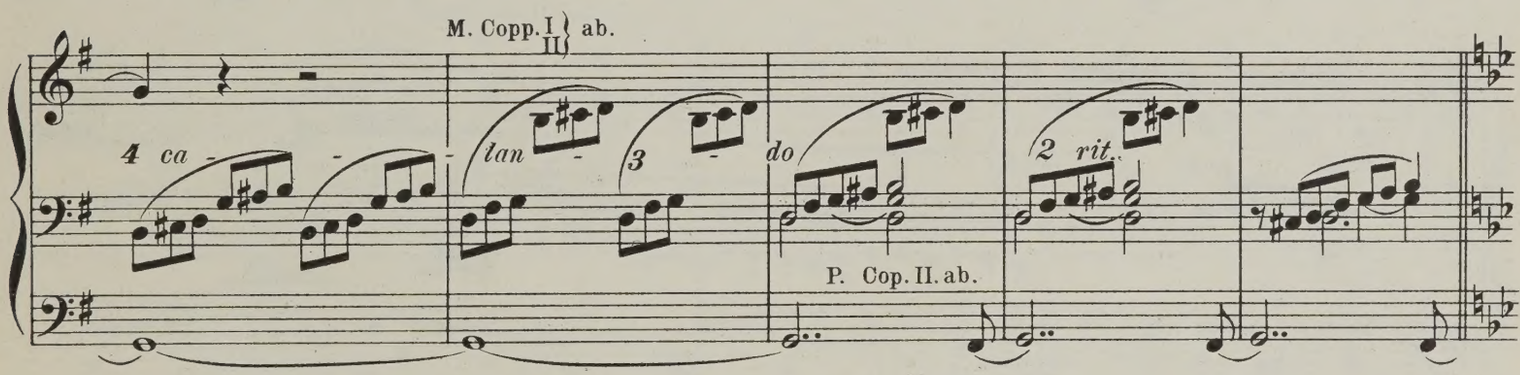

reich an Ga - - - - - - ben;
Man. I.
molto
strin - - gen - 9 - do e - - cres 10 - cen - - do
Org. Pleno. ♩ = 92.
Hoch
11 cres - - - cen - - do 12
und sehr präch - - - - tig
er - - - - - ha - - - - - ben.

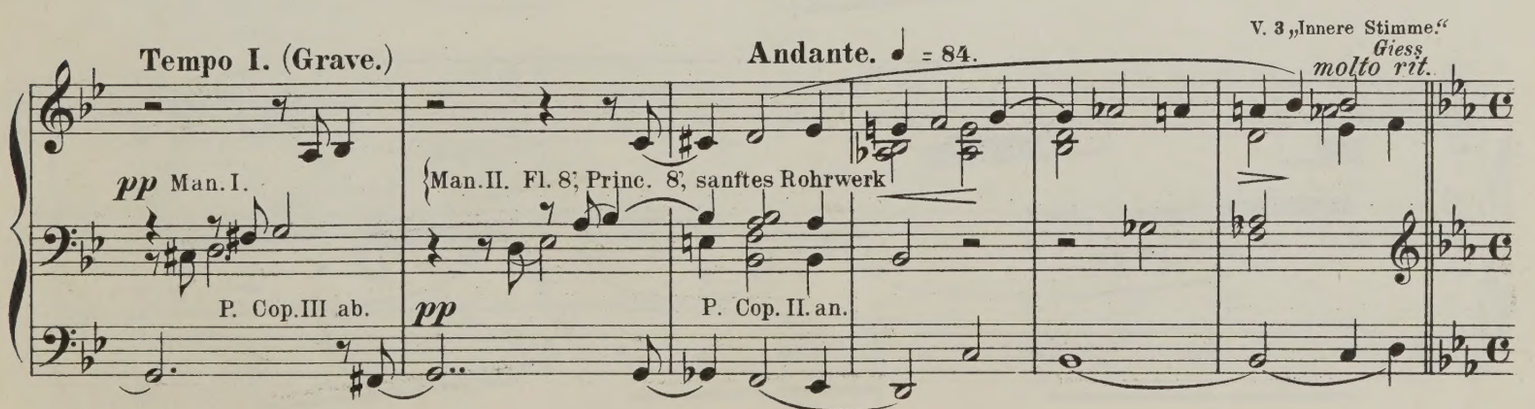


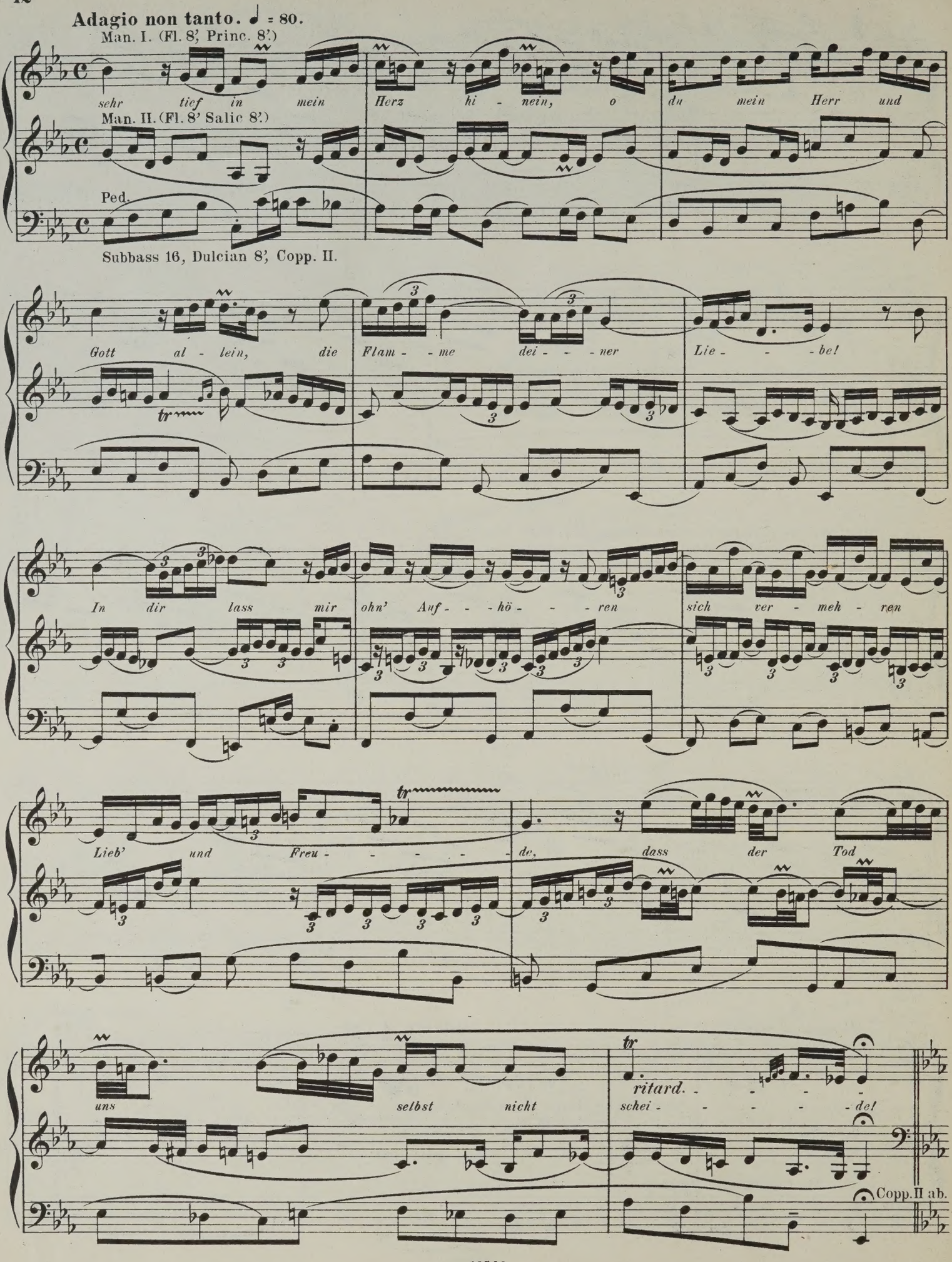


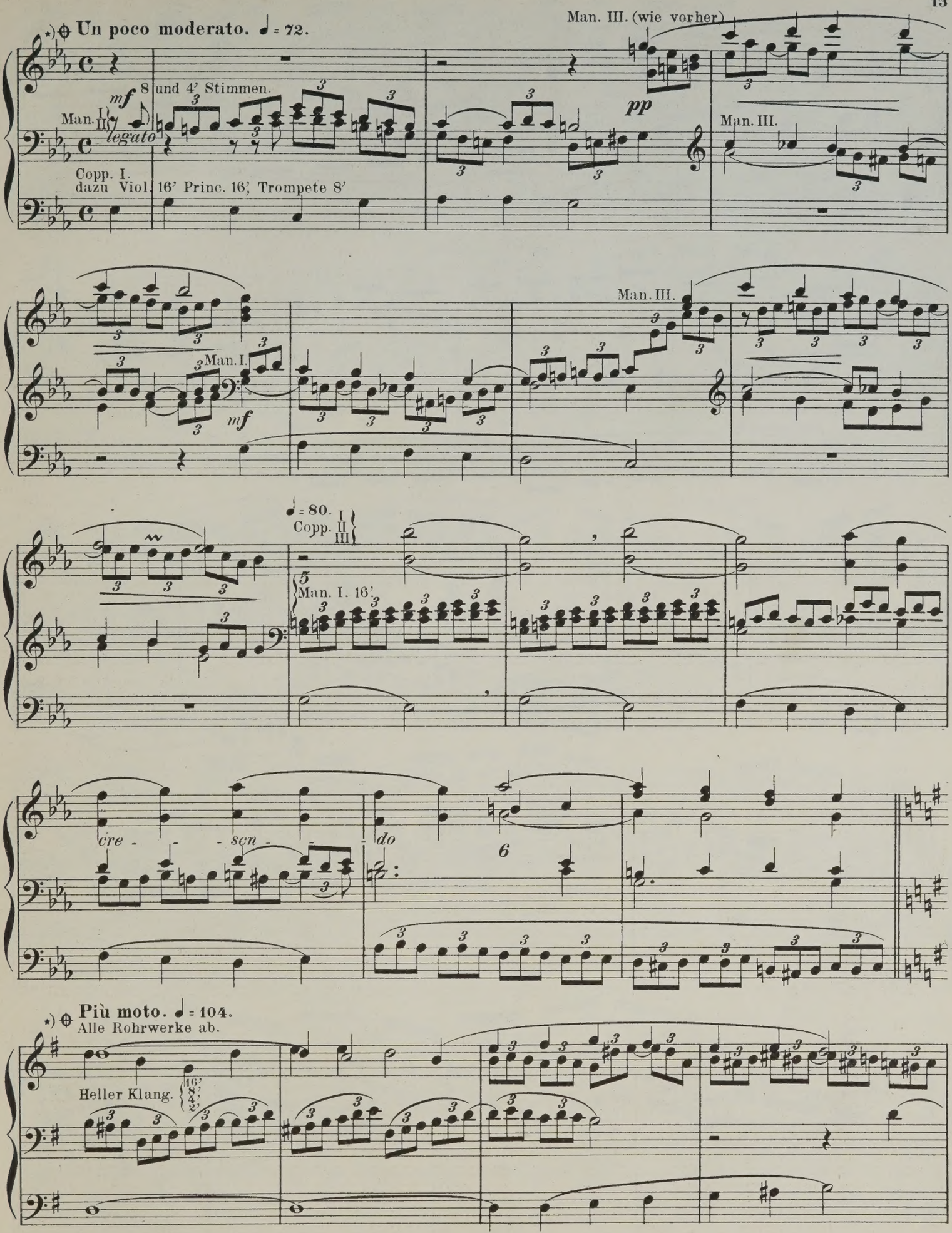
Register des I Manuals abstossen bis auf Flöte 8' u. 4'.



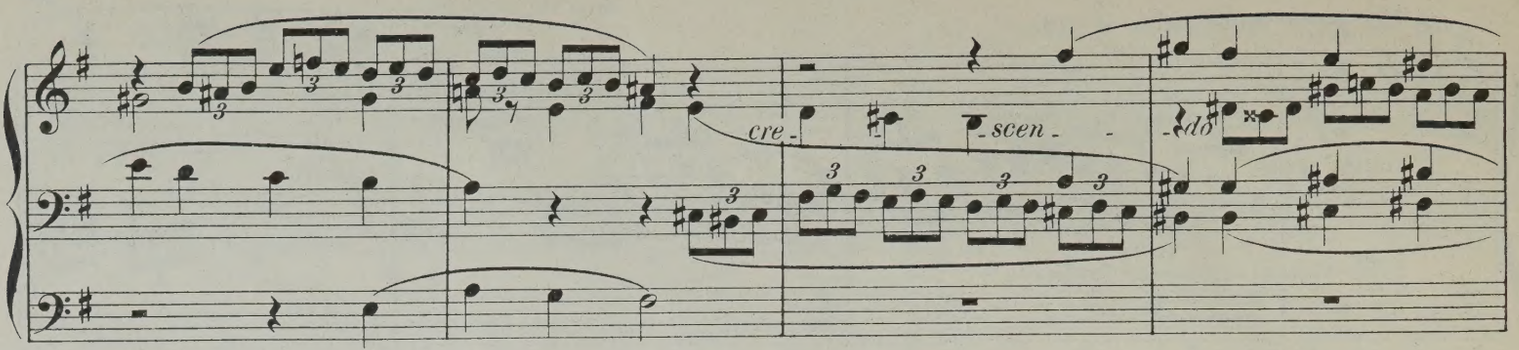


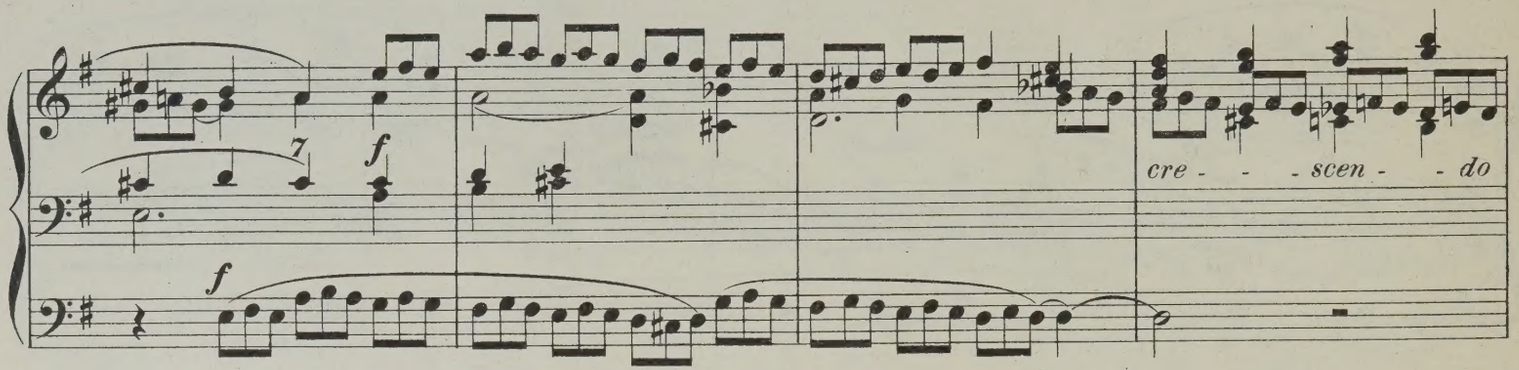


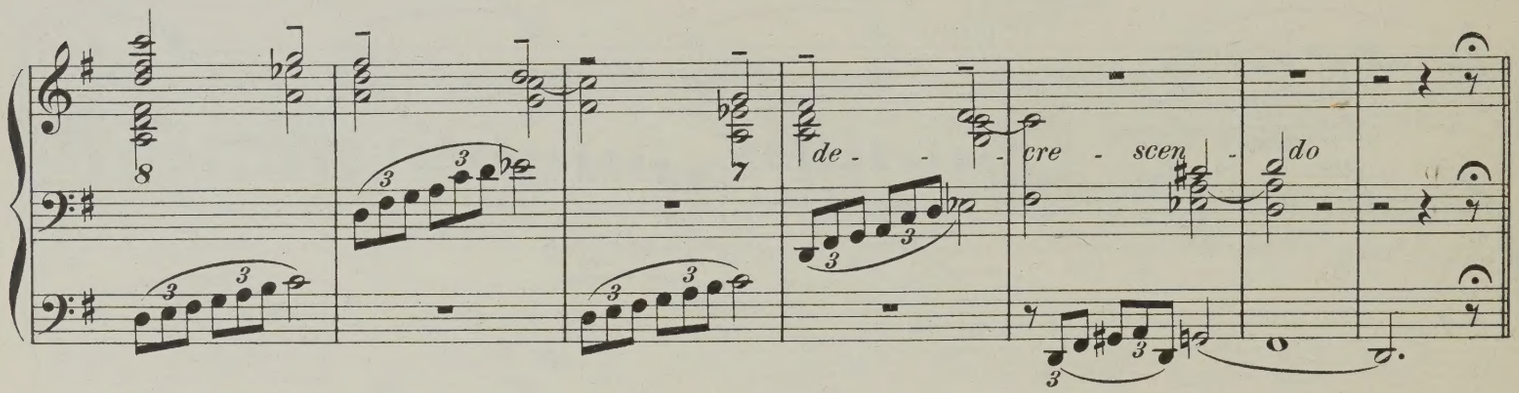

Adagio non tanto. ♩ = 80.
Man. I. (Fl. 8', Princ. 8')
sehr tief in mein Herz hi - nein, o du mein Herr und
Man. II. (Fl. 8' Salic 8')
Ped.
Subbass 16, Dulcian 8', Copp. II.
Gott al - lein, die Flam - me dei - - - ner Lie - - - be!
In dir lass mir ohn' Auf - - - hö - - - ren sich ver - meh - ren
Lieb' und Freu - - - - - de, dass der Tod
uns selbst nicht
ritard.
schei - - - - - de!
Copp. II ab.



*) ⊕ Freie Combination.

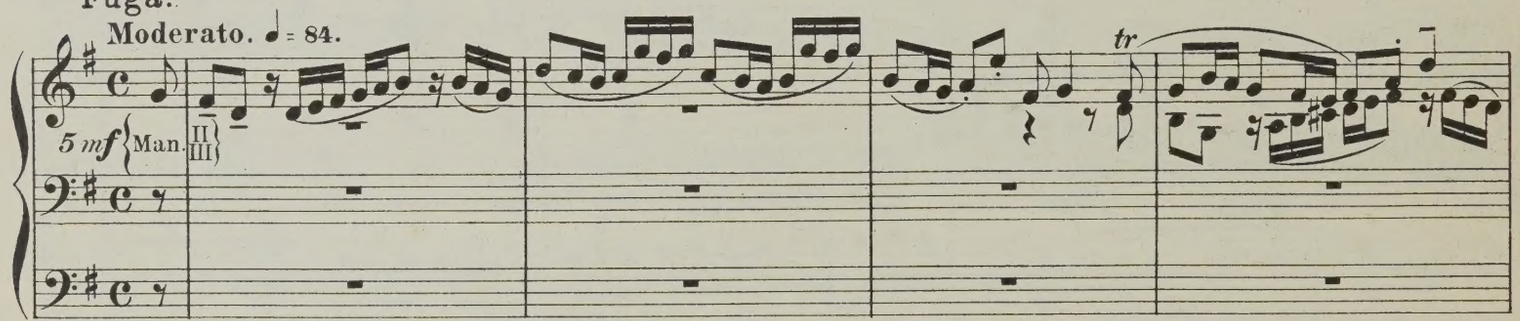


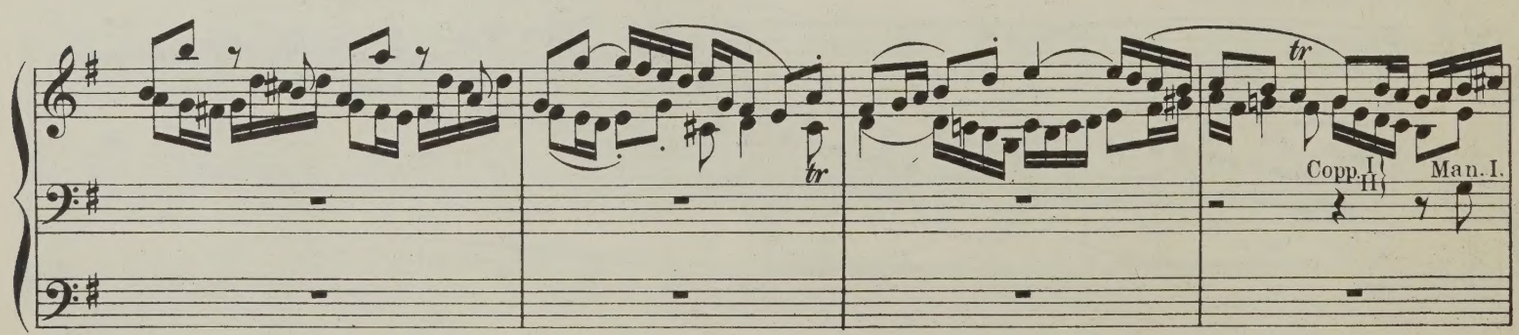


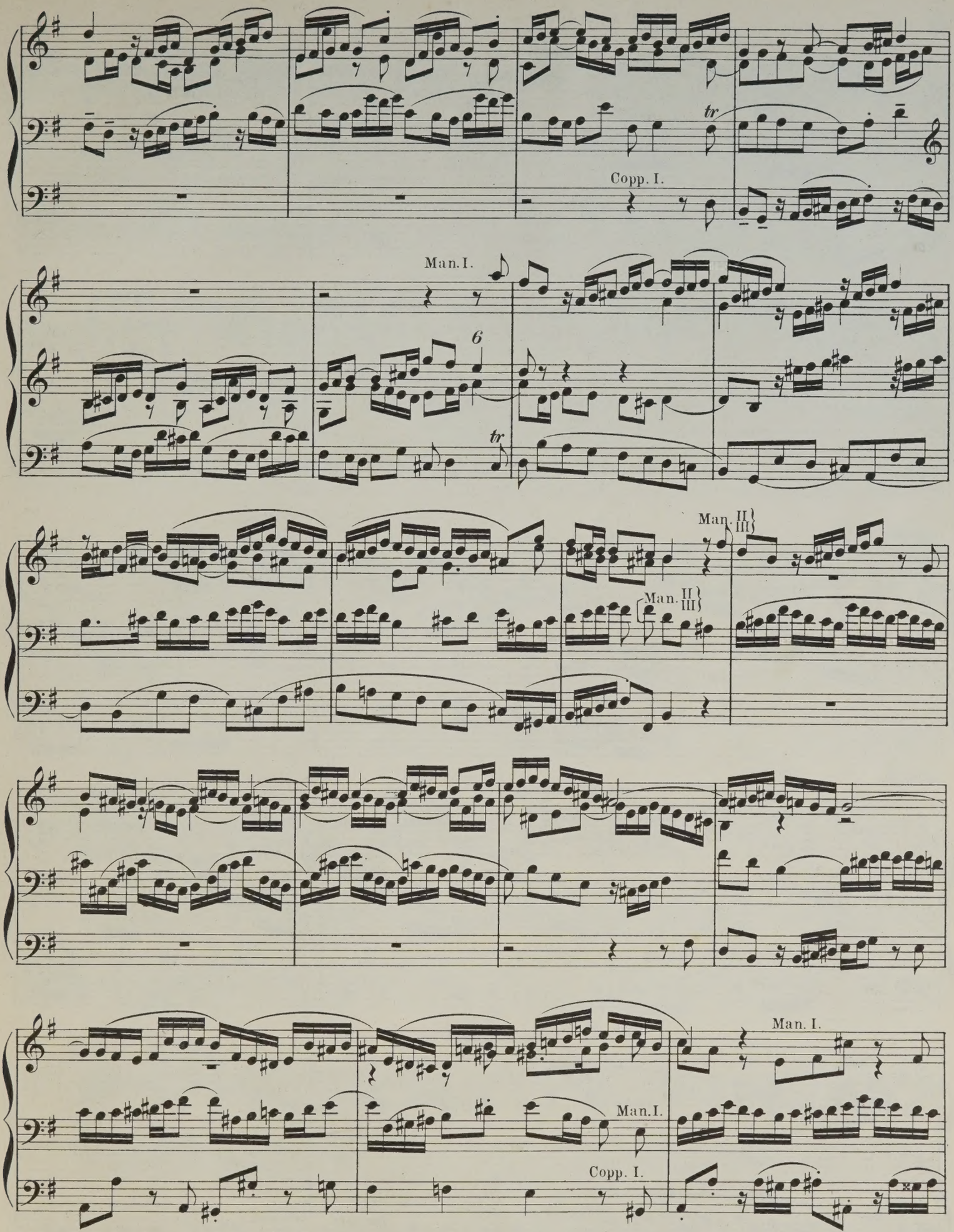


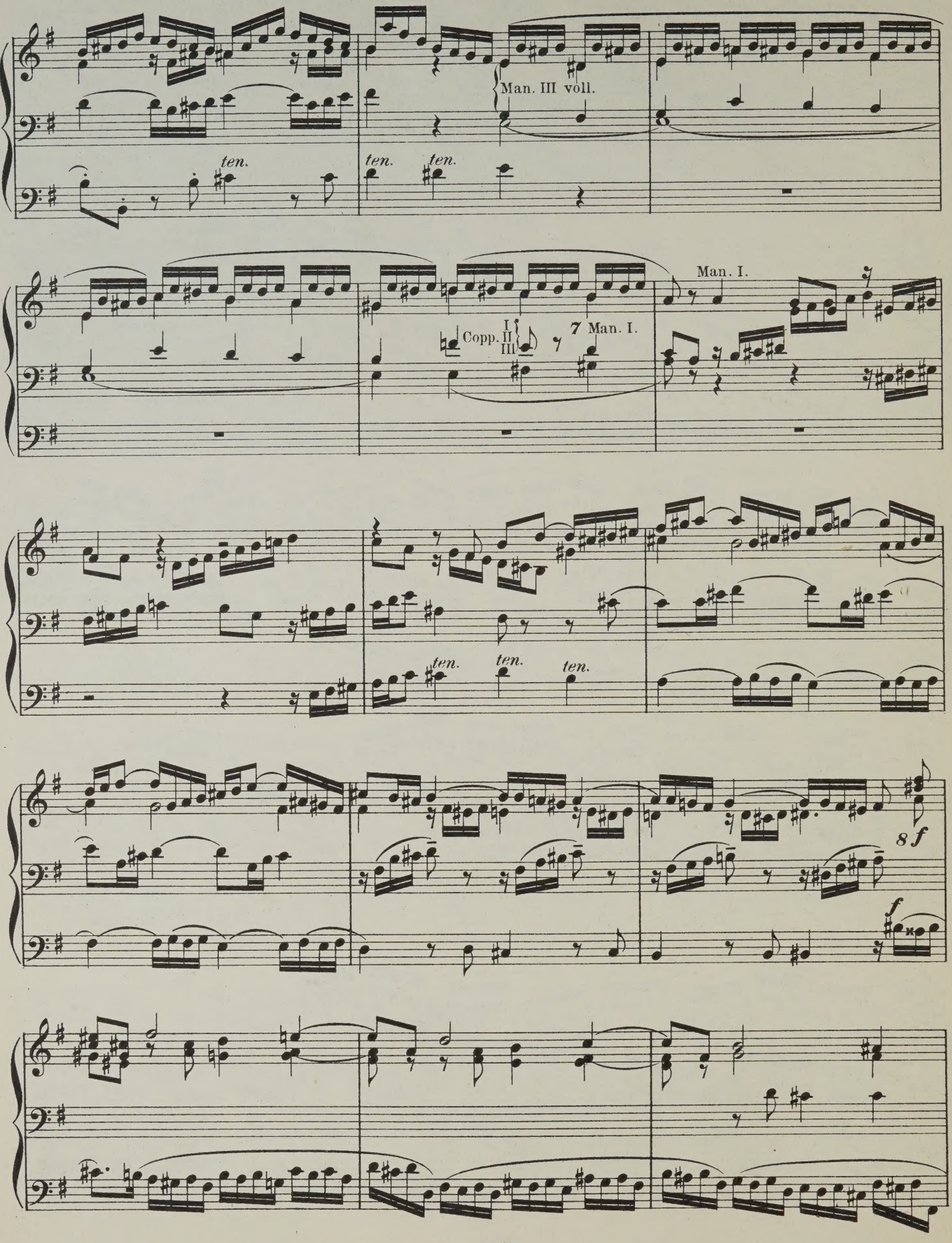
Fuga.

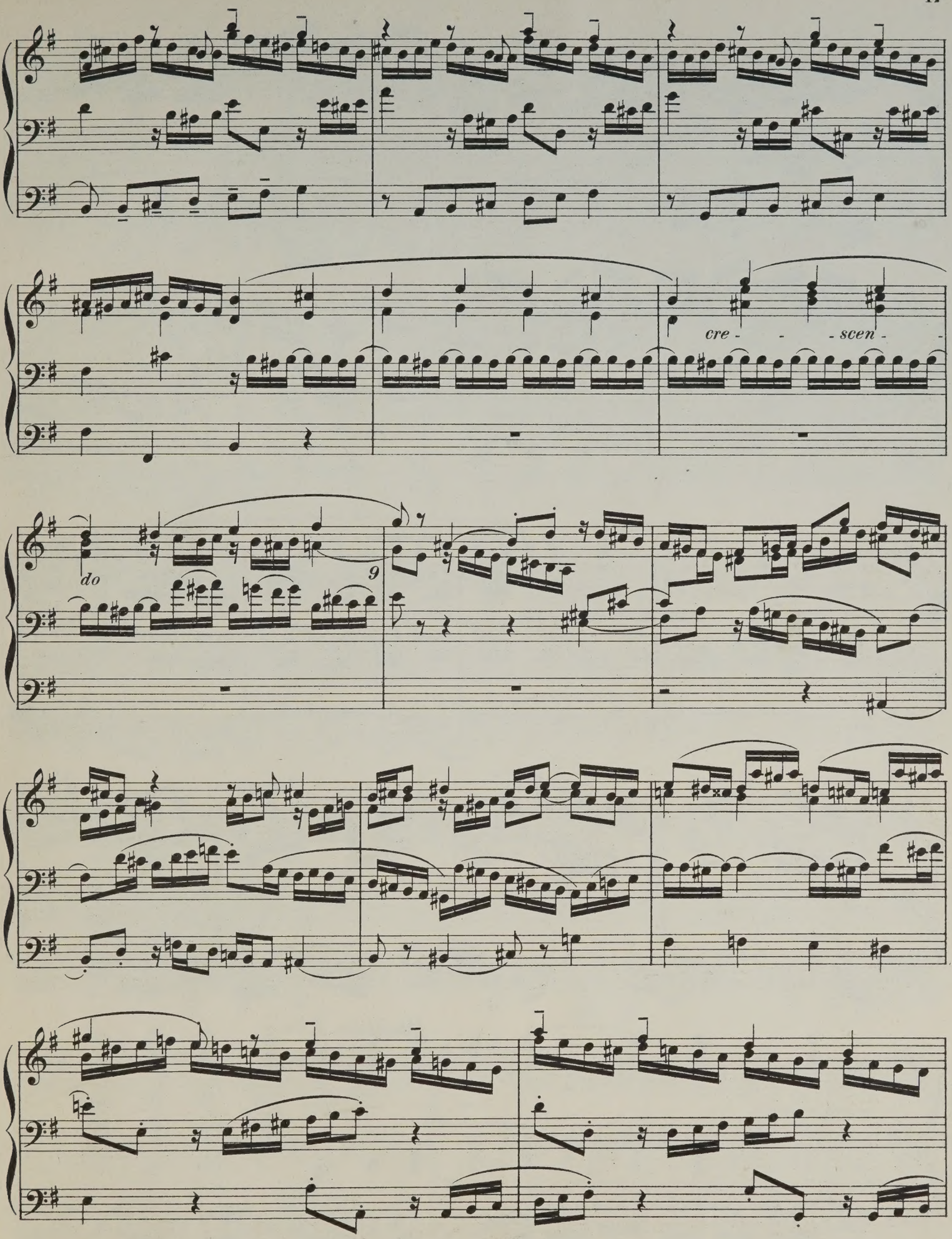
Moderato. ♩ = 84.

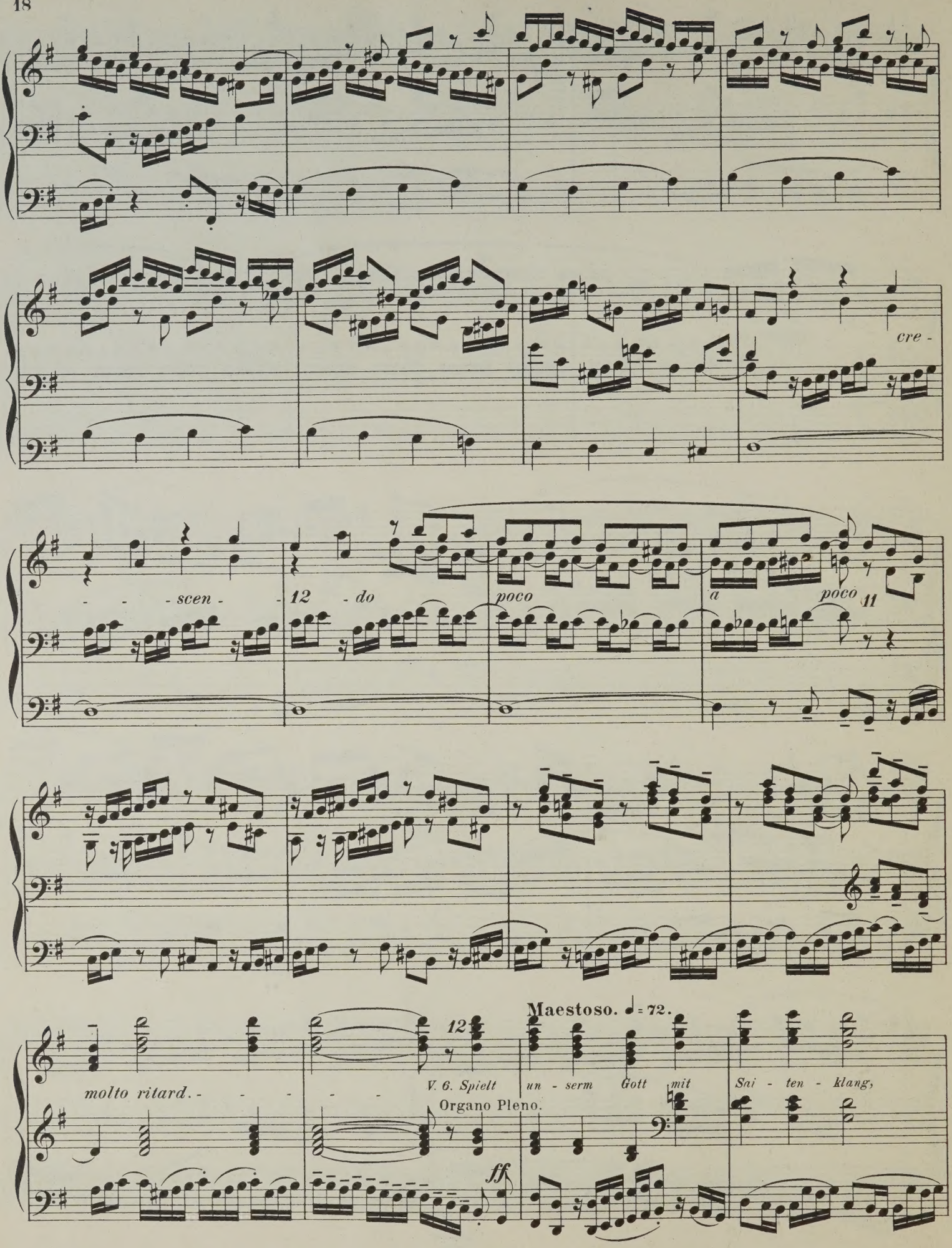


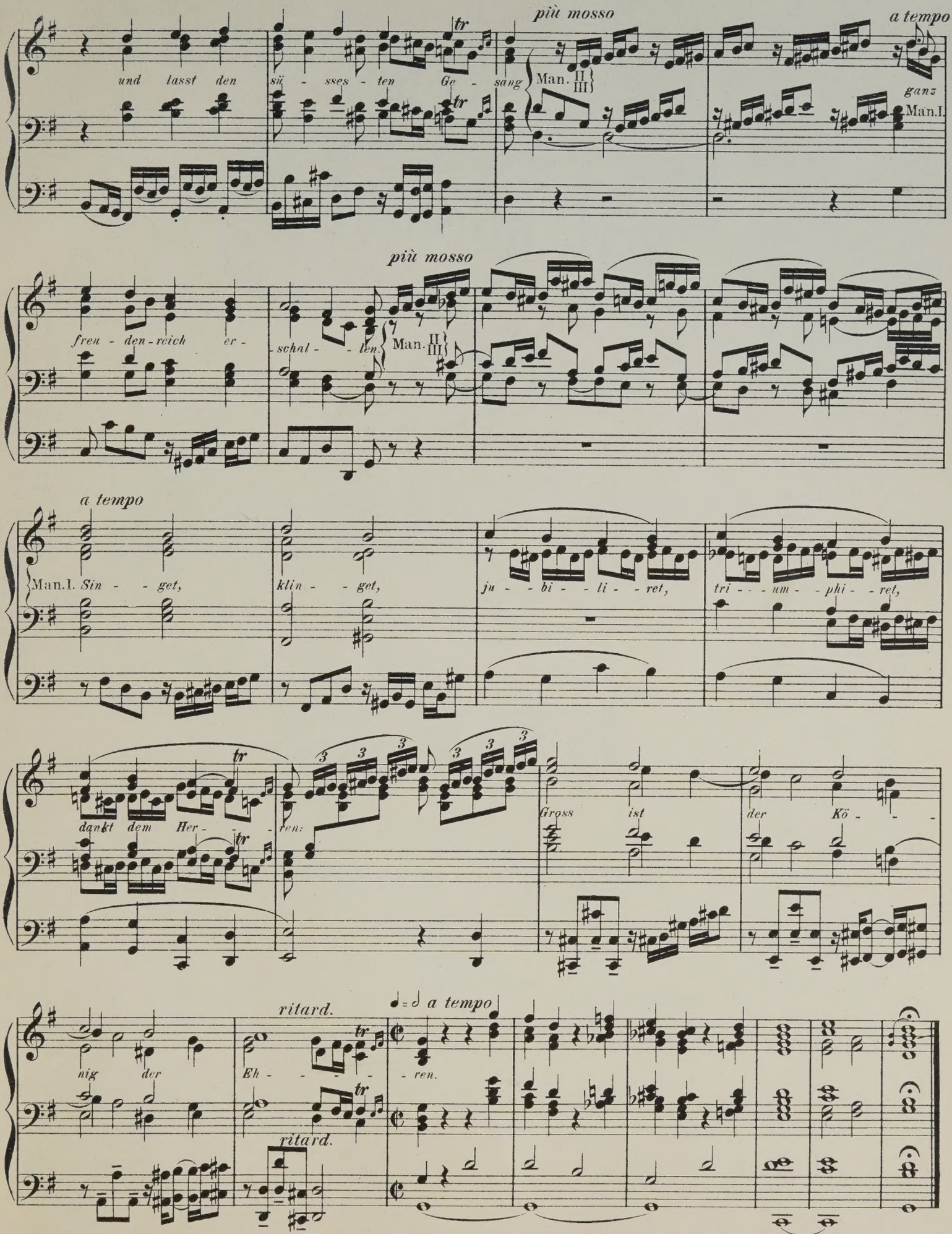



tr
Copp. I.
Man. I.
6
tr
Man. II III
Man. II III
Man. I.
Man. I.
Copp. I.


Man. III voll.
ten.
ten.
ten.
Man. I.
Copp. I II III
7 Man. I.
ten.
ten.
ten.
8 f
f


cre - - - scen - -
do
9


cre -
- - - scen - -
12
- do
poco
a
poco
11
molto ritard. - - - - - -
12
V. 6. Spielt un - serm Gott mit Sai - ten - klang,
Organo Pleno.
ff
Maestoso. ♩= 72.



Stich und Druck von C. G. Röder, Leipzig.

Chanson triste

pour Piano

par

EDOUARD SCHÜTT.

OP. 20 № 4.

Arranged
for the
ORGAN
by

Fred. G. Shinn.

Pr. M. 1.—

LEIPZIG, FR. KISTNER.
(K.K.Ö g.M.)

LONDON, ALFRED LENGNICK.
W. 58, Berners Street.

9124.

Copyright 1899 by Fr. Kistner.

Lith. Anst. v. C.G. Röder, Leipzig

 Droit d'exécution réservé.

Chanson triste

par

Edouard Schütt.

Op. 20 No 4.

Arranged for the Organ
by Fred. G. Shinn.

Andante.

Sw soft reed 8 ft

Manual.

Ch. soft 8 ft.

Gt. Flute-8 ft.

Pedal.

Ped. soft 16 & 8

Sw add soft 4 ft

coup. to Sw.

Ch.

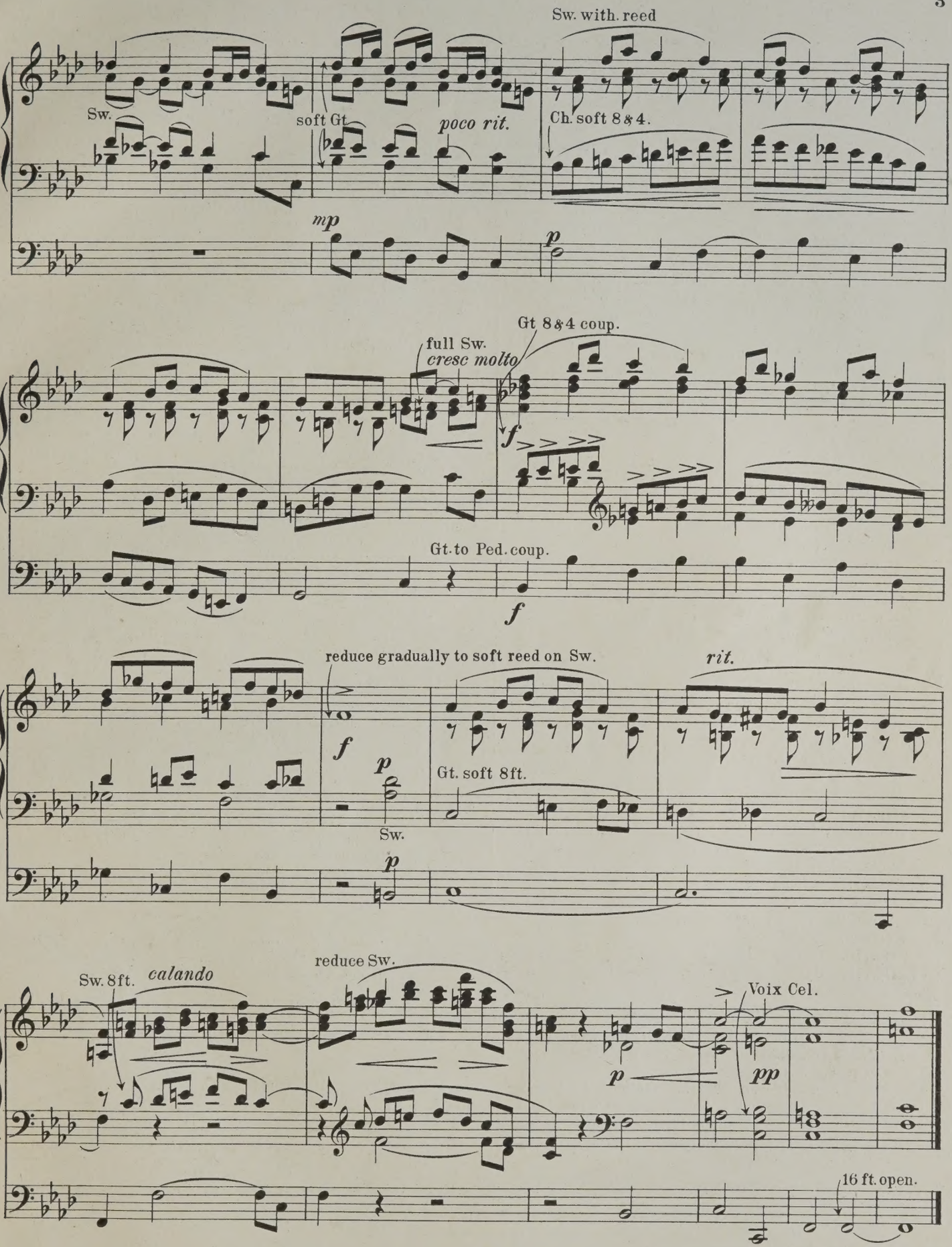
Gt.

Sw. without reed

Gt.

16 ft.

Leipzig, Fr. Kistner.
Copyright 1899 by Fr. Kistner.



Stich und Druck von C. G. Röder, Leipzig.

Musik für Orgel.

a. Für Orgel mit Begleitung.

Rheinberger, Josef. ℳ ₰

Op. 137. Concert für Orgel, Streichorchester und 3 Hörner. *F.*
- Partitur . . . . . netto 6 —
- Solostimme . . . . . netto 3 —
- Orchesterstimmen . . . . . netto 6 —

[V. I ℳ 1.20, V. II, Va, Vc., B. je 90 ₰ no.]

Op. 149. Suite für Orgel, Violine und Violoncell mit Streichorchester.
- Partitur . . . . . netto 9 —
- Solostimmen . . . . . 10 —
- Orchesterstimmen . . . . . netto 4 50

[V. I, II, Va., Vc., B. je 90 Pf. netto.]

Rheinberger, Josef. ℳ ₰

Rhapsodie nach dem Andante der Sonate Op. 127.
- Für Oboe und Orgel . . . . . 2 —
- Für Violine und Orgel . . . . . 2 —

Wilm, Nikolai von.

Op. 127. Religioso.
- Für Violine und Orgel 2 50
- Für Violoncell und Orgel 2 50

b. Für Orgel allein.

Capocci, Filippo. ℳ ₰

Sonate No. 1. *D* . . . . . 3 —
Sonate No. 2. *Am* . . . . . 3 —
Sonate No. 4. *Es* . . . . . 3 —

Davidoff, Charles.

Op. 23. Romance sans Paroles (Edwin H. Lemare) 1 20

Dayas, Walter H.

Op. 5. Sonate No. 1. *F* . . . . . 3 —
Op. 7. Sonate No. 2. *Cm* 4 50

Fumagalli, Polibio.

Op. 276. Adagio, Preludio e Fuga . . . 2 —

Hägg, Gustaf V. Pson.

Op. 12. 4 Morceaux.
- No. 1. Prélude . . . . . 1 —
- No. 2. Pastorale . . . . . 1 —
- No. 3. Invocation . . . . . 1 —
- No. 4. Marche triomphale . . . . . 1 —

Haynes, Battison.

Op. 11. Sonate. *Dm* . . . . . 4 —
Op. 14. 2 Andante 1 50

Jadassohn, Salomon.

Op. 95. Phantasie . . . . . 2 —

Kindscher, Louis.

30 kurze und leichte Praeludien 1 50

Müller, Carl C.

Op. 47. 2 Sonaten.
- No. 1. *Fm* . . . . . 2 —
- No. 2. *Bm* . . . . . 2 —

Reimann, Heinrich.

Op. 10. Sonate. *Dm* 2 50
Op. 12. Suite . . . . . 3 —

Rheinberger, Josef. ℳ ₰

Op. 111. Sonate No. 5. *Fis* . . . . . 3 —
Op. 119. Sonate No. 6. *Esmoll* . . . . 3 —
Op. 127. Sonate No. 7. *Fm* . . . . . 3 —

Stiller, Karl.

Choralvorspiele zum gottesdienstlichen Gebrauch, sowie zum Studium für Seminaristen und angehende Organisten.

Op. 6. 3 Vorspiele und 1 Nachspiel . . 1 50
- No. 1. Choralvorspiel: Wer nur den lieben Gott lässt walten.
- No. 2. Weihnachts-Praeludium, auch als Vorspiel zu: „Vom Himmel hoch, da komm' ich her" zu verwenden.
- No. 3. Choralvorspiel: Wie wohl ist mir, o Freund der Seelen.
- No. 4. Nachspiel zum Liede: Lass mich dein sein und bleiben.

Op. 7. 5 Choralvorspiele 1 50
- No. 1. Gott des Himmels und der Erden. — No. 2. Freu' dich sehr, o meine Seele. — No. 3. Dir, dir, Jehova will ich singen. — No. 4. O du Liebe meiner Liebe. — No. 5. Sei Lob und Ehr' dem höchsten Gut.

Op. 8. 6 Vorspiele . . . . . 1 —
- No. 1. Ich dank' dir, lieber Herre. — No. 2. Von Gott will ich nicht lassen. — No. 3. Nach einer Prüfung kurzer Tage. — No. 4. Nun komm, der Heiden Heiland. — No. 5. Herr wie du willst, so schick's mit mir. — No. 6. O Gott, du frommer Gott.

Op. 9. 4 Vorspiele 1 50
- No. 1. Nun lob' mein' Seel' den Herrn. — No. 2. Valet will ich dir geben. — No. 3. Vom Himmel hoch, da komm' ich her. — No. 4. Meinen Jesum lass ich nicht.

c. Studien für Orgel.

Becker, Carl Ferdinand. ℳ ₰

Op. 14. Studien für Anfänger, mit besonderer Rücksicht auf das Pedal und dessen Applicatur n. 3 —

Reimann, Heinrich.

Op. 8. Studien für Orgel.
- Heft I. Vorschule, enthaltend 44 Uebungsstücke für den ersten Unterricht auf der Orgel, nebst Anleitung zum obligaten Pedalspiel 2 50
- Heft II. } Studien für vorgeschrittene Schüler, zugleich „Schule der Geläufigkeit" für das obligate Pedalspiel 2 50
- Heft III. } 2 50

LEIPZIG, FR. KISTNER.

EDITION LENGNICK.

Transcriptions & Arrangements

for the

Organ

by

FRED. G. SHINN MUS. DOC.

№ 1.	Dvořák, Largo from New World Symphony Op. 95.	net 2/-
№ 2.	Tschaikowsky, Chant sans paroles Op. 2. № 3.	net 2/-
№ 3.	Raff, Cavatina Op. 85. № 3.	net 1/6.
№ 4.	Schütt, Chanson triste Op. 20 № 4.	net 1/-
№ 5.	Tschaikowsky, Allegro con grazia (4th Movement № 6) from Symphonie pathetique Op 74.	net 2/-
№ 6.	Schubert, Entracte № 1. (from Rosamunde)	net 2/6.
№ 7.	Gade, Scherzo from Symphony № 4. Op. 20.	net 2/-
№ 8.	Rachmaninoff, Prelude in C sharp minor	net 2/-

LONDON
ALFRED LENGNICK
58 Berners St. W.

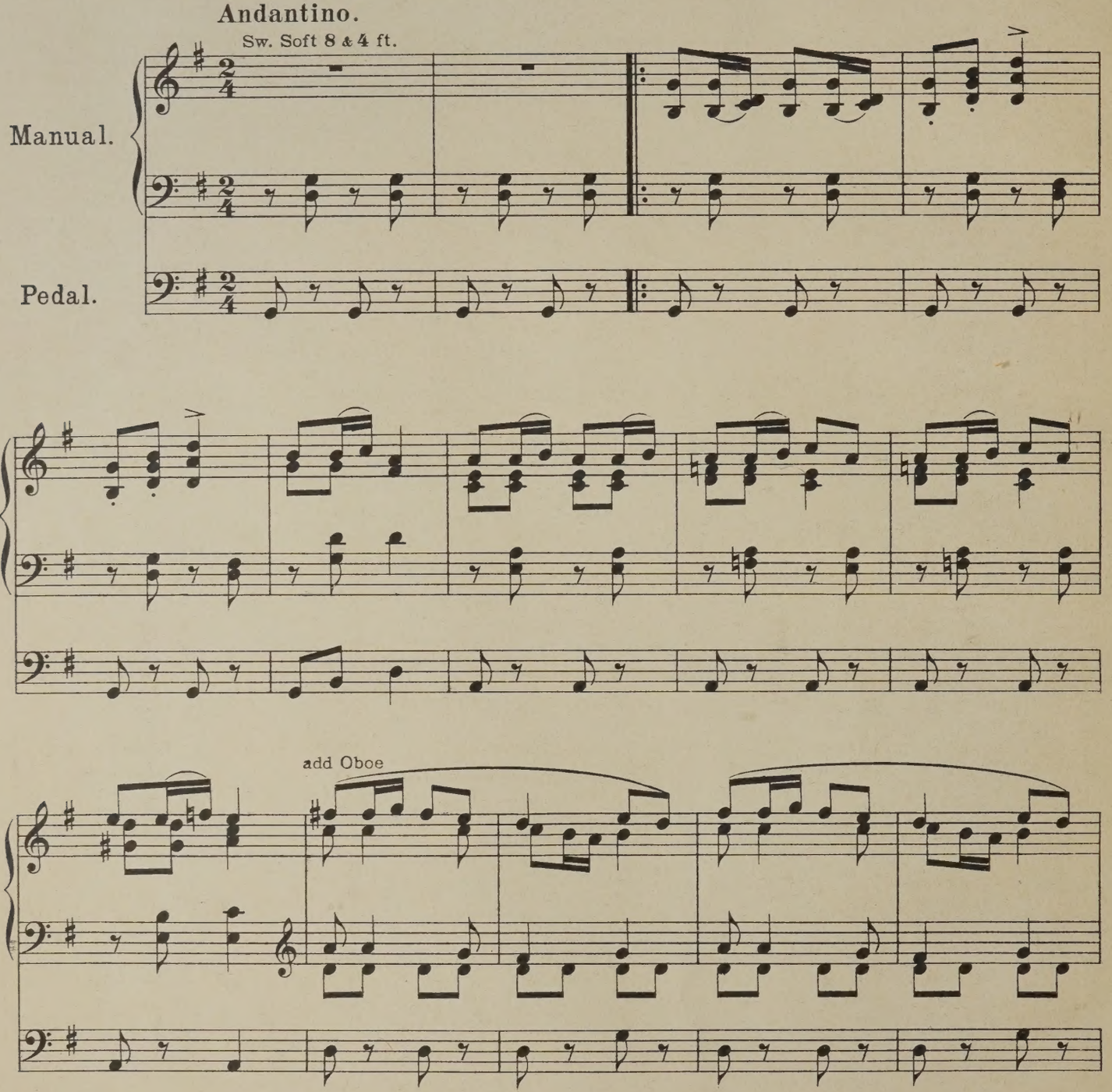
Printed by C.G. Röder, Leipzig.

Entracte No. I.

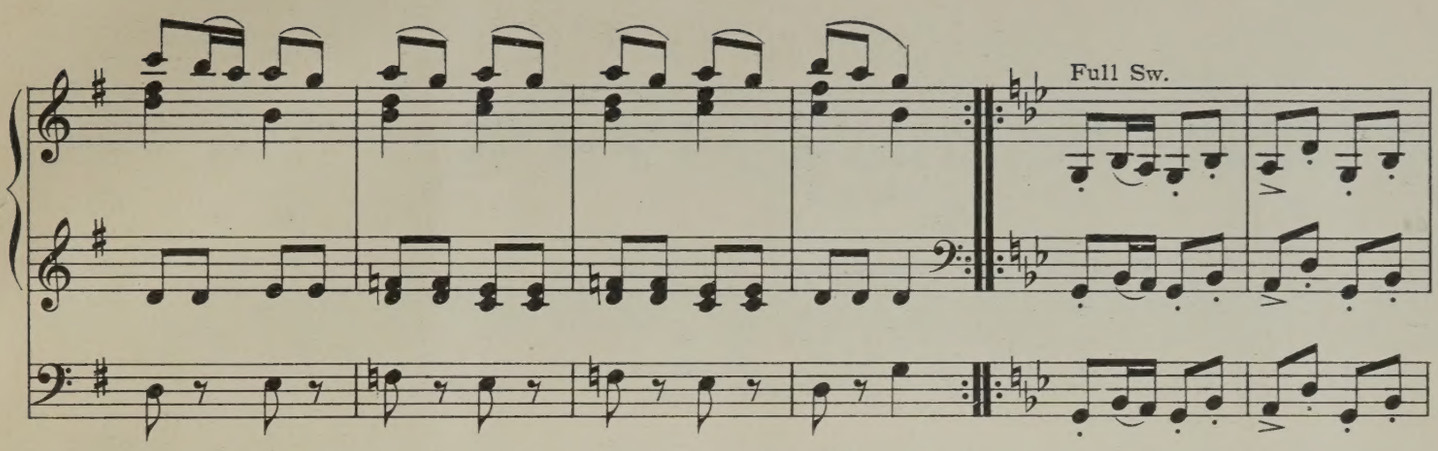
(from Rosamunde.)

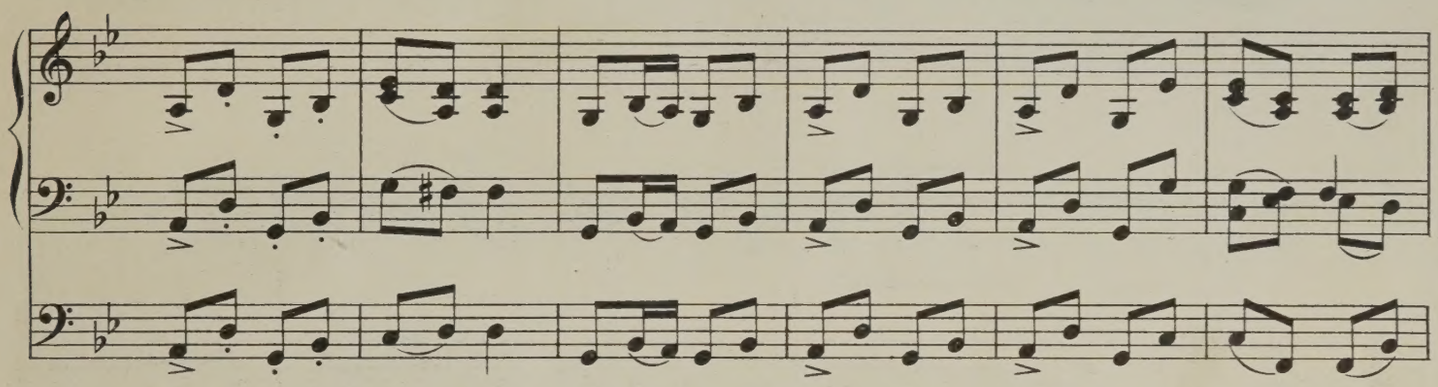
Arranged by FRED. G. SHINN.

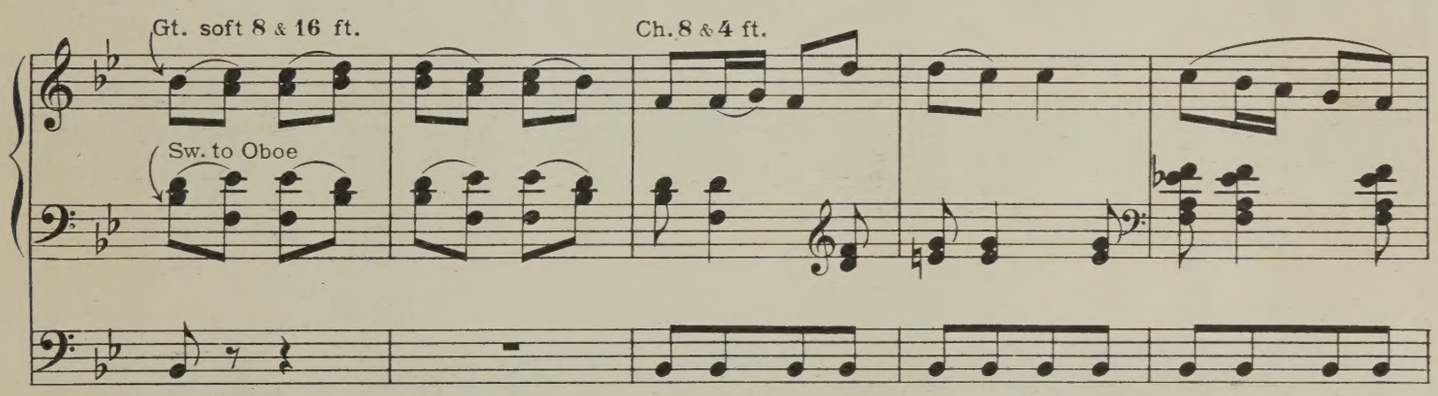
F. SCHUBERT.

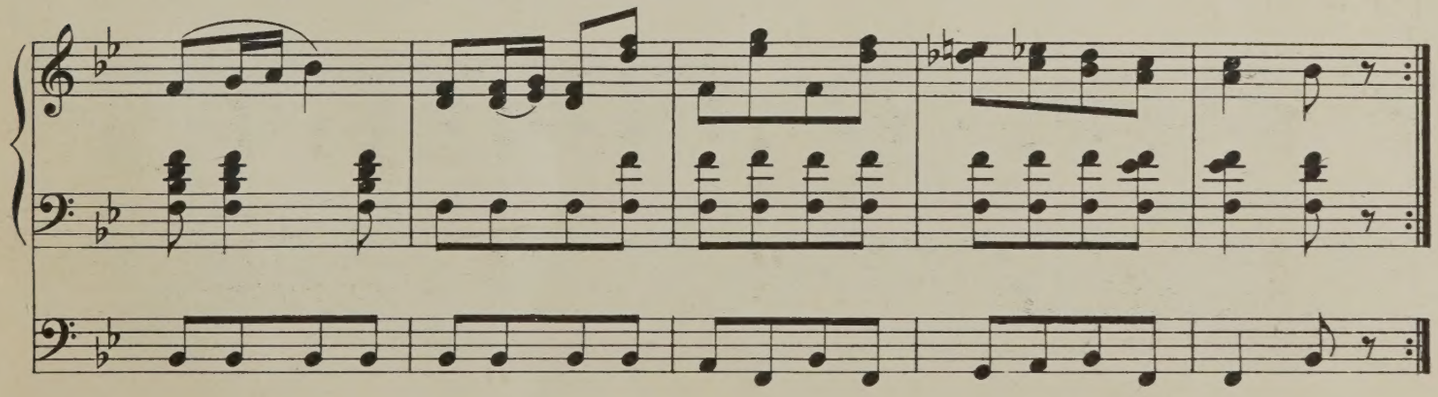


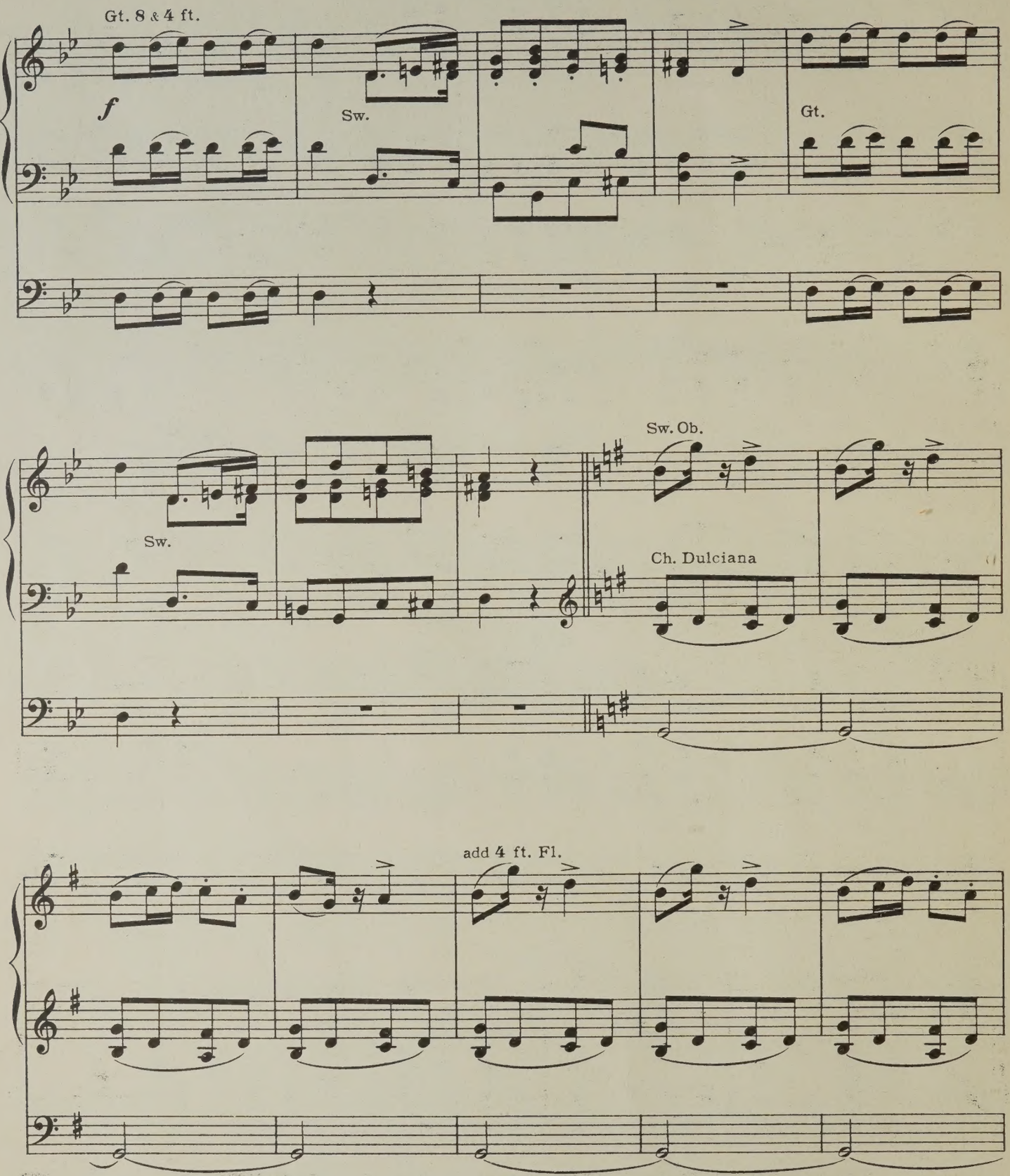
Copyright by Alfred Lengnick 1900

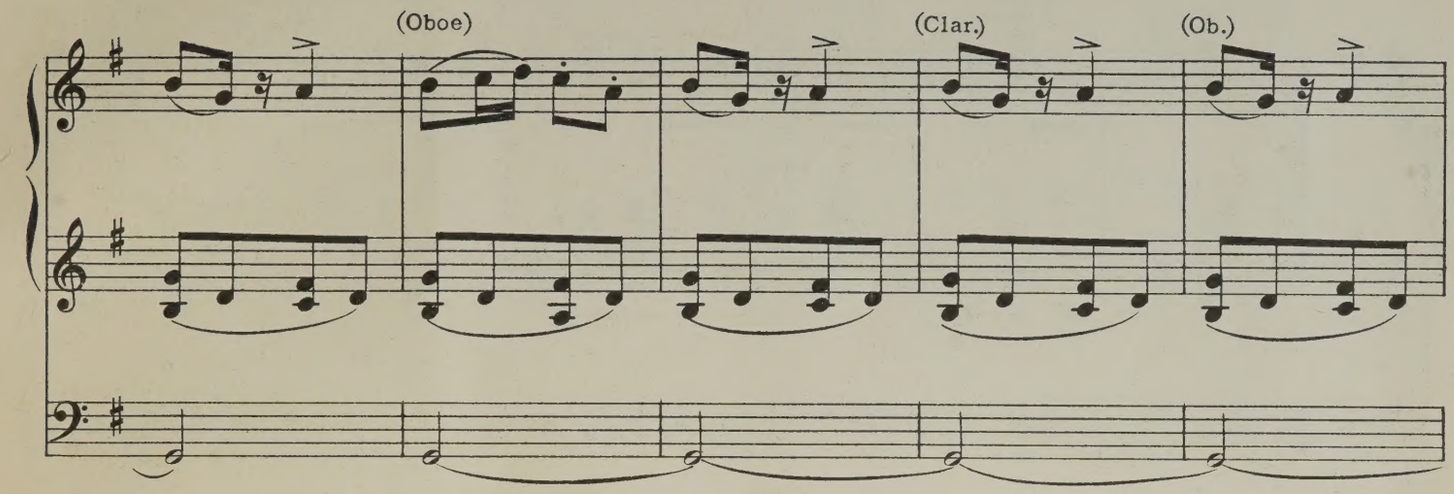

Full Sw.

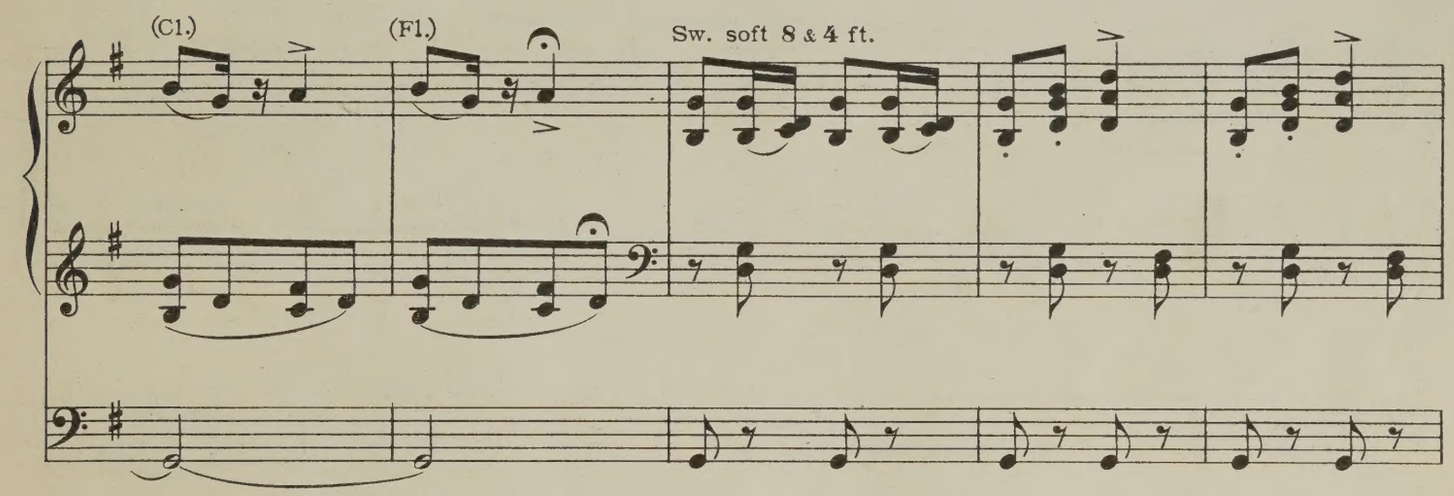


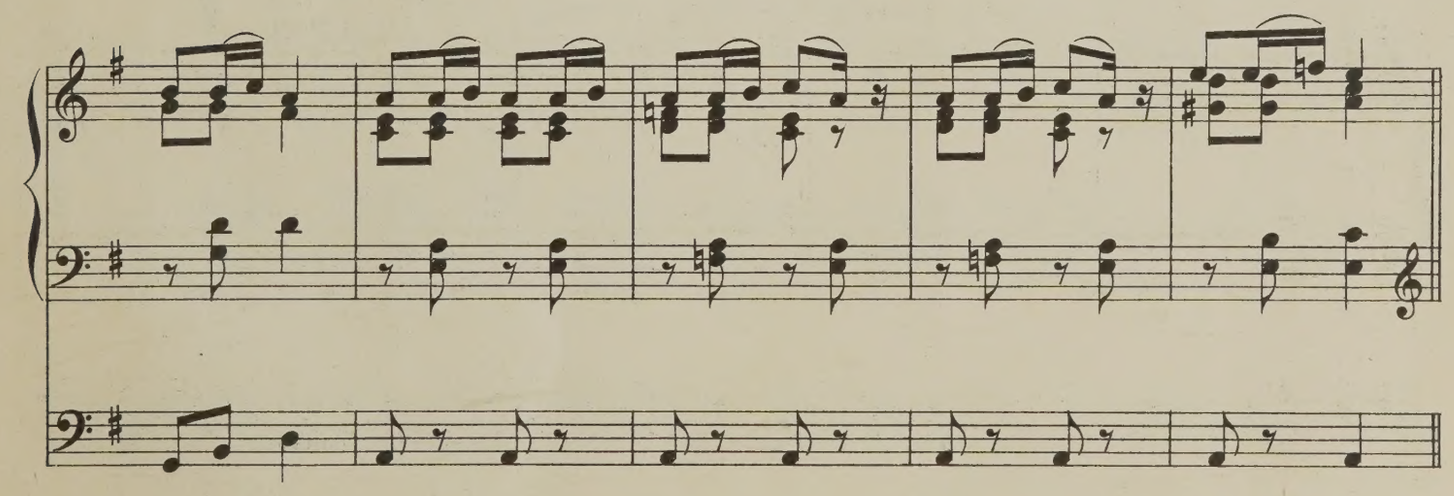

Gt. soft 8 & 16 ft.
Ch. 8 & 4 ft.
Sw. to Oboe

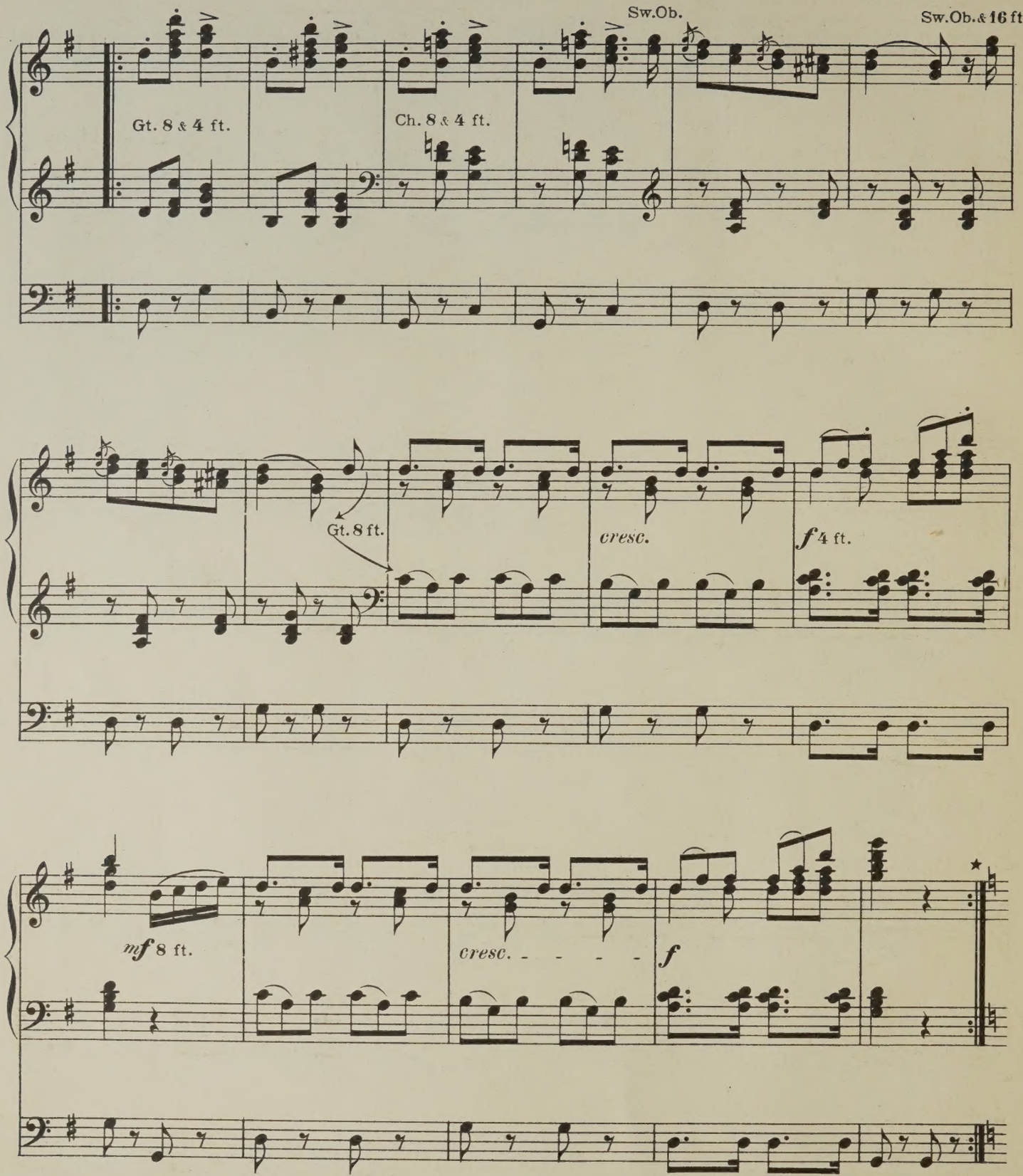



Gt. 8 & 4 ft.
f
Sw.
Gt.
Sw.
Sw. Ob.
Ch. Dulciana
add 4 ft. Fl.

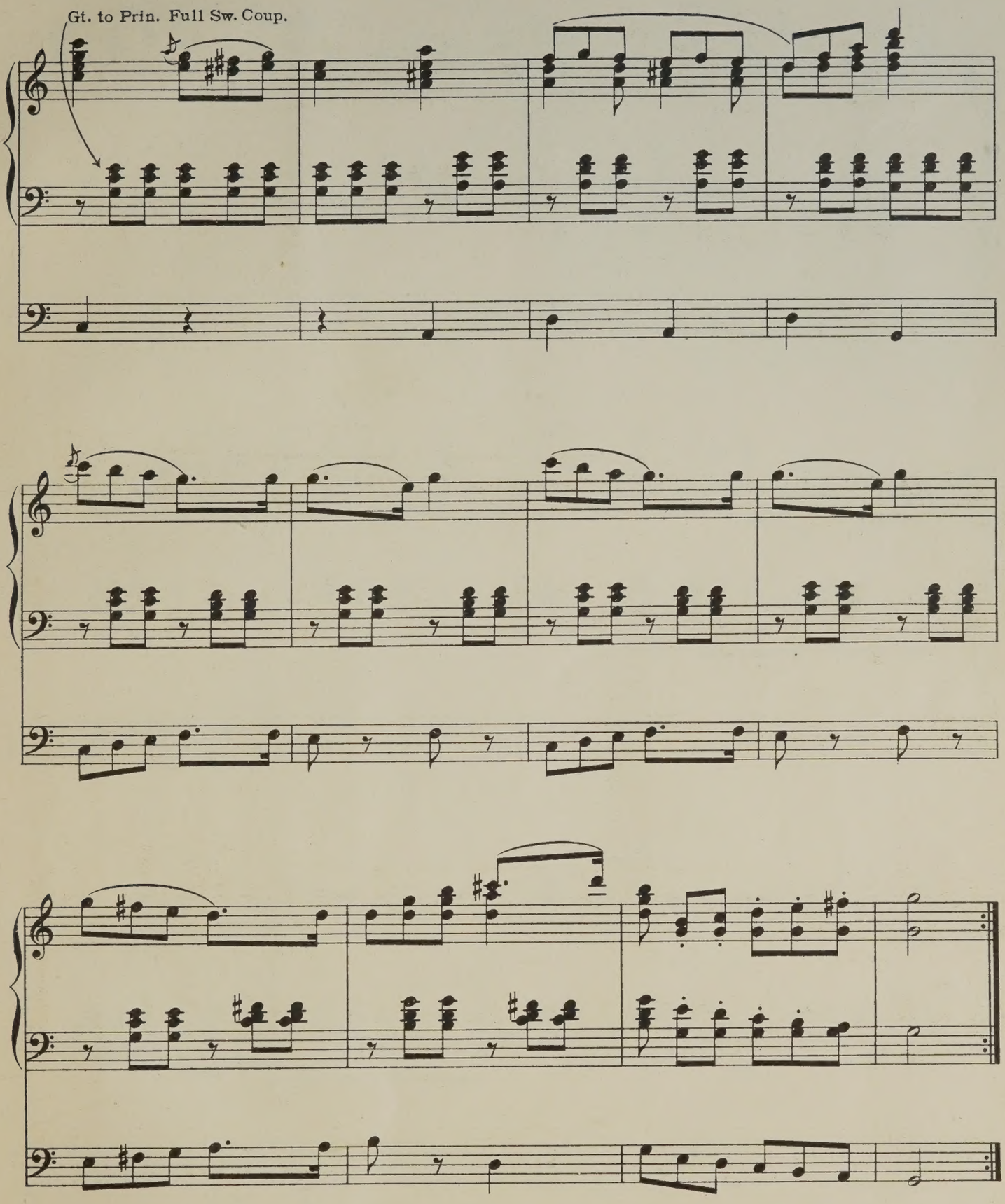

(Oboe)
(Clar.)
(Ob.)

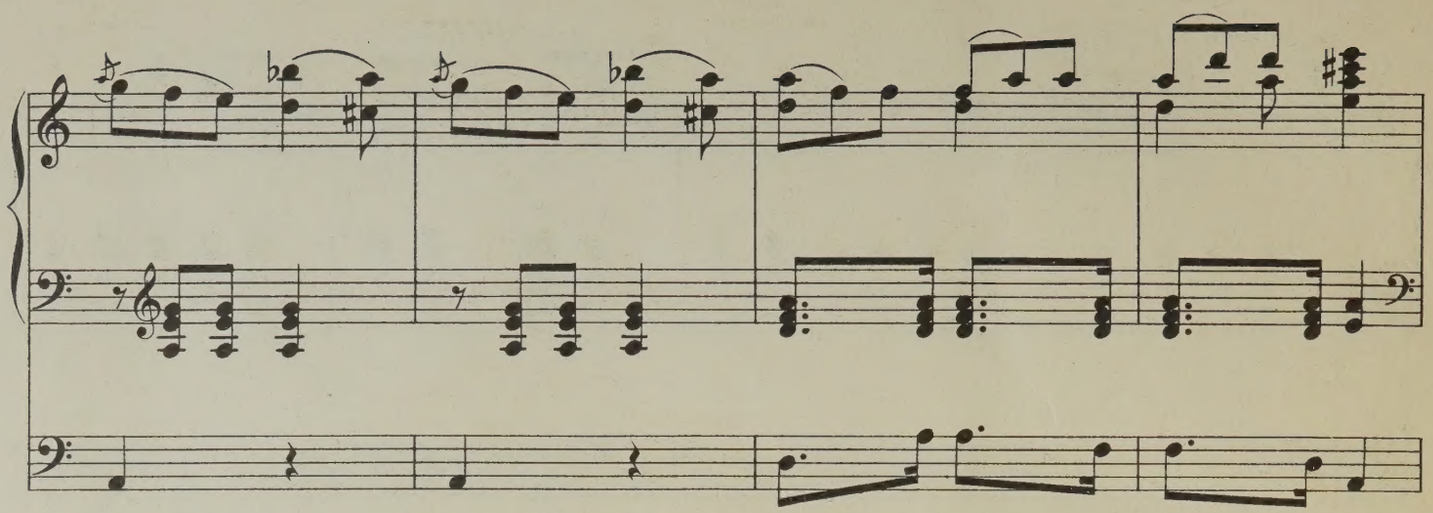

(Cl.)
(Fl.)
Sw. soft 8 & 4 ft.

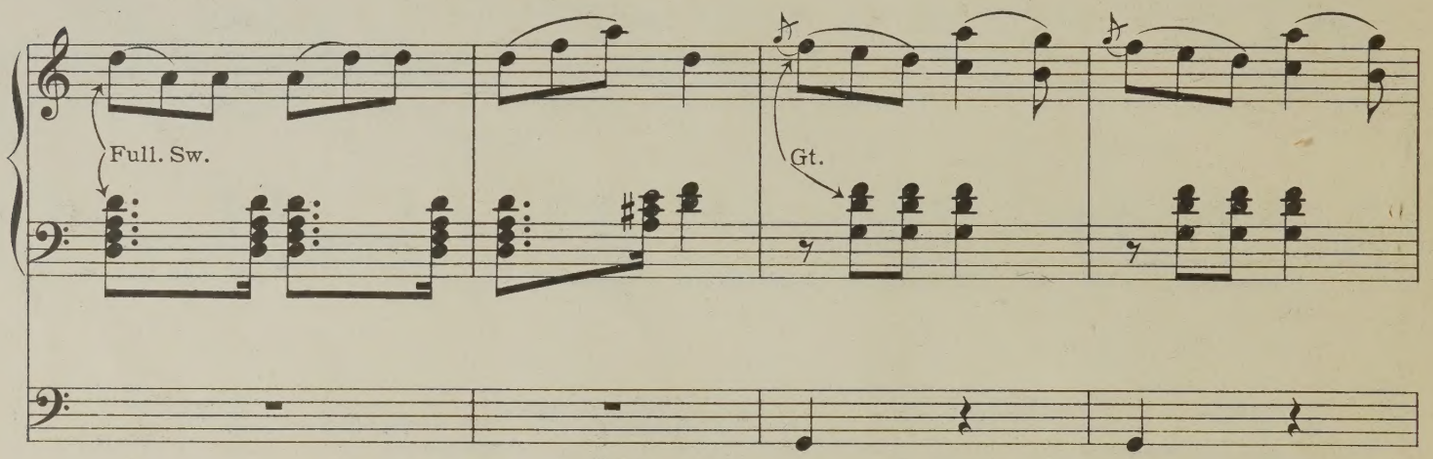


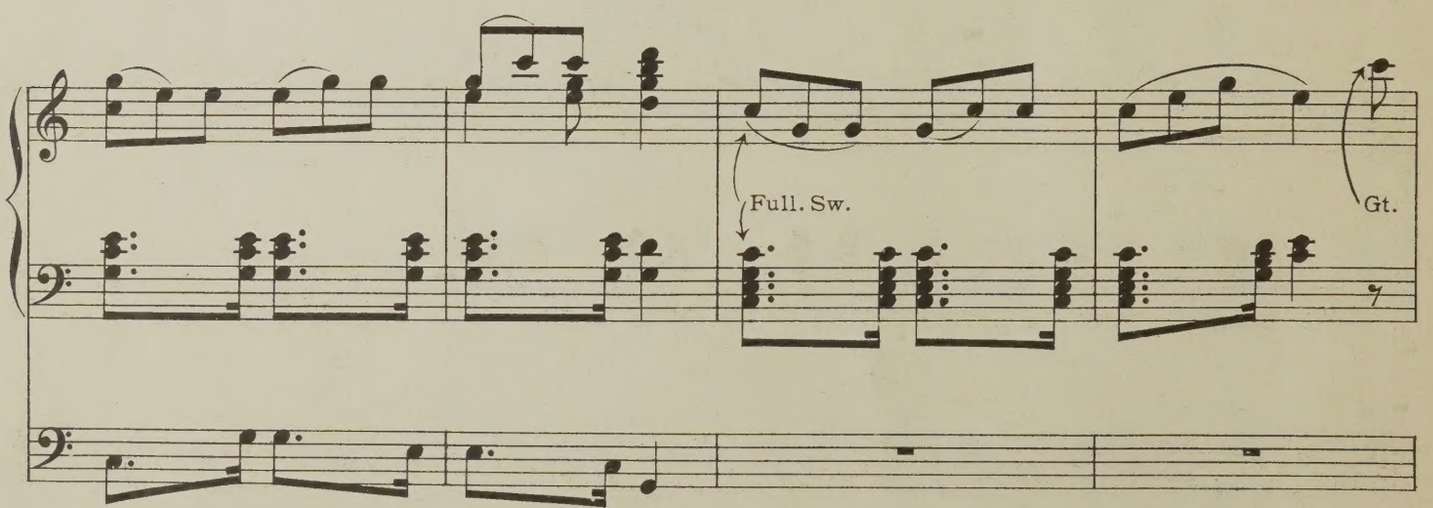


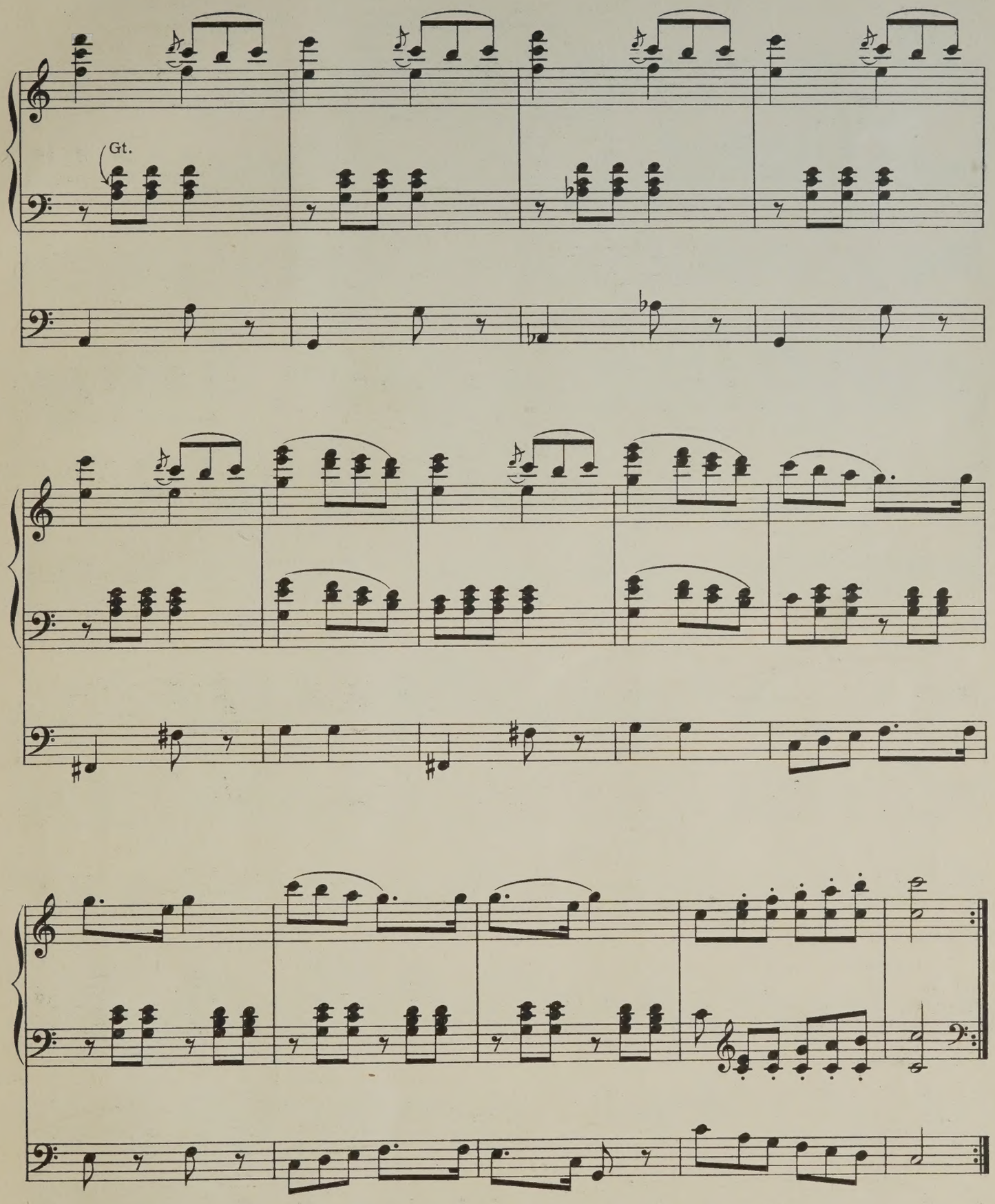
*) This piece may be shortened by omitting the whole of the next portion & proceeding at once to the bar marked with an asterisk on page 11.

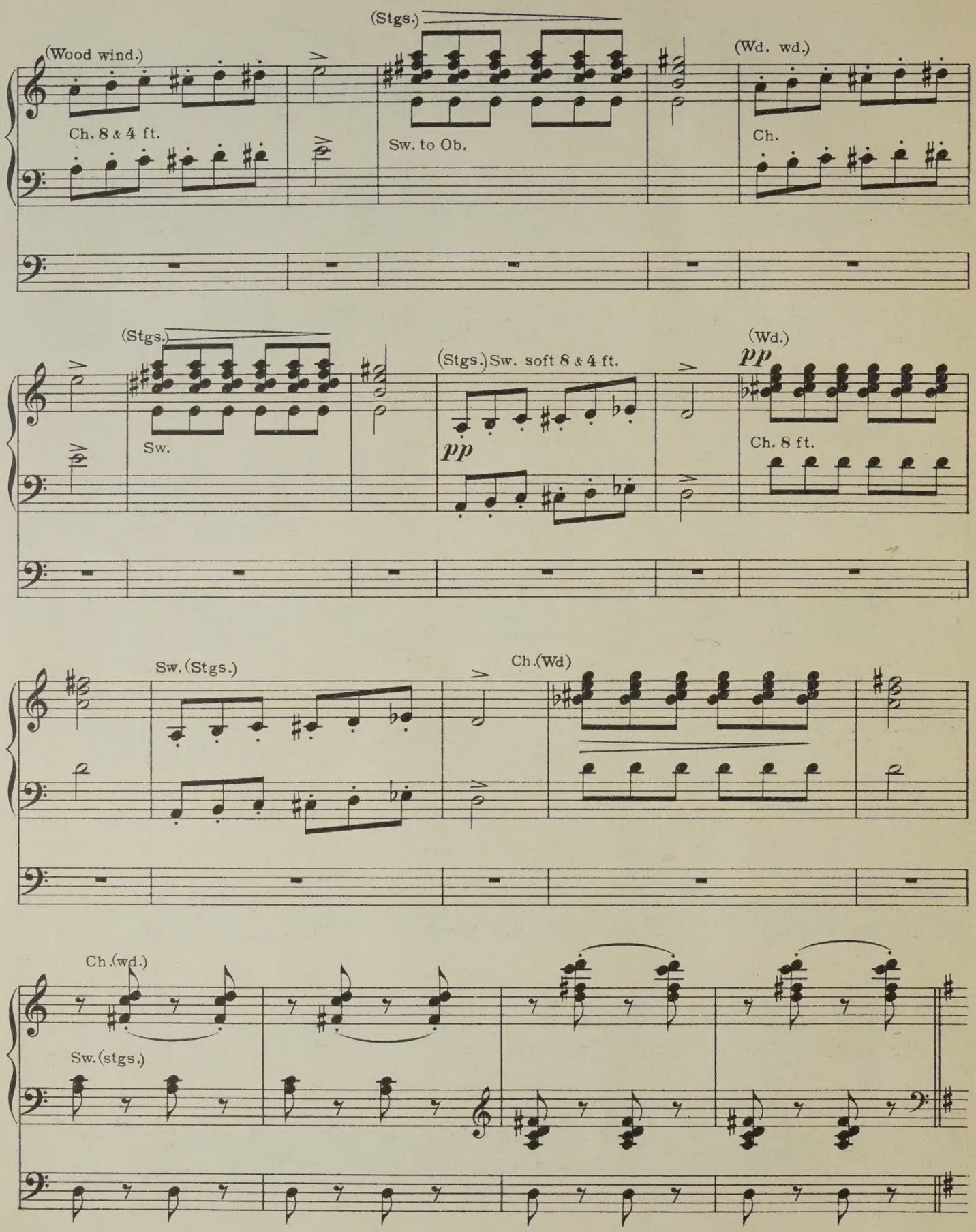

Gt. to Prin. Full Sw. Coup.

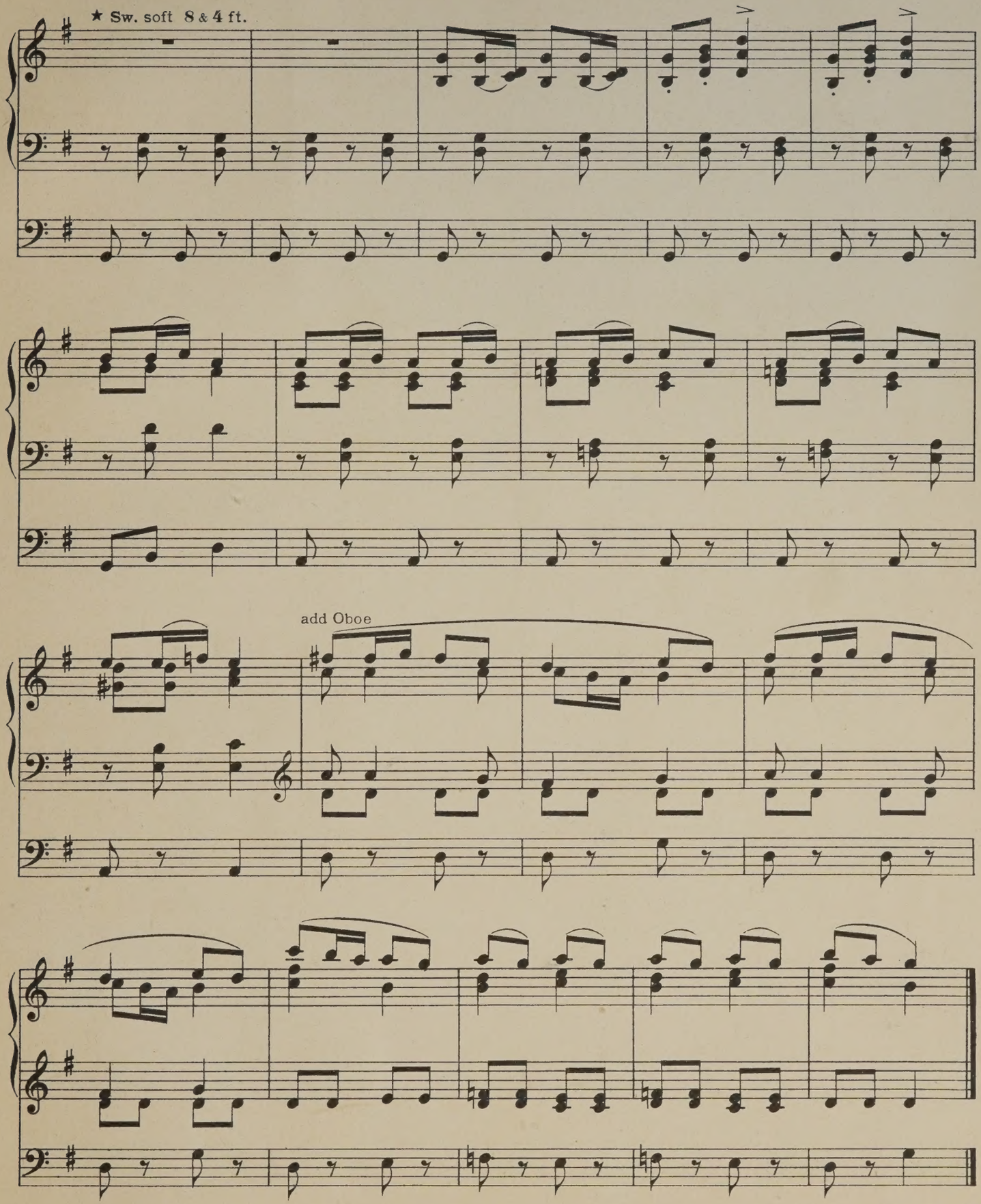



Full. Sw.
Gt.


Full. Sw.
Gt.


Gt.


(Stgs.)
(Wood wind.)
(Wd. wd.)
Ch. 8 & 4 ft.
Sw. to Ob.
Ch.
(Stgs.)
(Stgs.) Sw. soft 8 & 4 ft.
(Wd.)
pp
Sw.
pp
Ch. 8 ft.
Sw. (Stgs.)
Ch. (Wd)
Ch. (wd.)
Sw. (stgs.)



*) See note on page 6.

Orgel=Musik.

Musique pour l'orgue. Organ=Music.

I. Für Orgel und Orchester.

(Orgue et orchestre. Organ and orchestra.)

Rheinberger, Josef.

127. Conzert für Orgel (No. II in G moll) mit Begl. des Streichorchest., 2 Hörnern, Trompeten u. Pauken. *(Deuxième concert pour l'orgue avec orchestre en sol-mineur. 2nd organ-concert with orchestra in g-minor.)*

		ℳ	₰
Partitur	netto	6	—
Orchesterstimmen	„	6	—
Orgelstimme	„	3	—

II. Für Orgel und Violine.

(Orgue et Violon. Organ and violin.)

Bach, Joh. Seb.

Ante. Aus dem italienischen Concert. Für Violine und Orgel eingerichtet von Herm. Kretzschmar. D moll. *(Du concert italien en Ré min. From the italian concert. D min.)* 1 30

Beethoven, L. van.

Sätze für Violine und Orgel (oder Harmonium) eingerichtet von A. W. Gottschalg. *(2 morceaux pour violon et orgue. 2 pieces for violin and organ.)*

No. 1.	Adagio (aus Op. 24)	1 —
No. 2.	Moderato grazioso (aus Op. 30)	2 —

Rheinberger, Josef.

150. Sechs Stücke für Violine und Orgel. *(6 morceaux pour violon et l'orgue. 6 pieces for violin and organ.)*

No. 1.	Thema mit Veränderungen. *(Th. et variations)*	2 40
No. 2.	Abendlied. *(Chant du soir. Evening song)*	1 20
No. 3.	Gigue	2 40
No. 4.	Pastorale	1 50
No. 5.	Elegie	1 20
No. 6.	Ouverture	3 —

III. Für Orgel und Violoncello.

(Orgue et violoncelle. Organ and cello.)

Rheinberger, Josef.

Stücke aus Op. 150 für Violoncello und Orgel. *(3 morceaux pour violoncelle et l'orgue. 3 pieces for violoncello and organ.)*

No. 1.	Abendlied. *(Chant du soir. Evening song)*	1 20
No. 2.	Pastorale	1 20
No. 3.	Elegie	1 50

IV. Für Orgel und Blasinstrumente.

(Orgue et instruments à vent. Organ and windinstruments.)

Gumbert, Friedrich. ℳ ₰

Inscriptionen für Horn mit Begleitung der Orgel (oder des Pianoforte). *(Duos pour cor et l'orgue [ou piano]. Duets for horn and organ [or piano].)*

(Heft 19.)	Bach, Air. Aus d. Orchestersuite. D dur. *(Ré maj. D maj.)*	1	—
(Heft 20.)	Händel, Andante. Largo. Adagio	1	25
(Heft 22.)	Weber, Adagio	1	—
(Heft 25.)	Leclair, J. M., Largo	—	75
(Heft 30.)	Stradella, Kirchenarie. *(Air d'église. Church hymn)*	1	—
(Heft 31.)	Bach, Sarabande	1	—
(Heft 34.)	Schumann, Rob., Abendlied. *(Chant du soir. Evening song)*	1	—
(Heft 35.)	Schumann, Rob., Stille Thräne *(Larmes silencieuses. Silent tears)*	1	25
(Heft 36.)	Schumann, Rob., Stirb Lieb' und Freud'. *(Quand meurent l'amour et la joie. Dying love and joy)*	1	25

Rheinberger, Josef.

Cante pastorale. Für Oboe und Orgel (aus Op. 98). *(Pour hautbois et l'orgue. For oboe and organ)* . . 1 50

Schubert, Louis.

41. Adagio religioso für Cornet à pistons u. Orgel. *(Adagio rel. pour cornet à pist. et l'orgue. Adagio rel. for cornet-à-pistons and organ)* 1 25

V. Für Orgel solo.

(Orgue seul. Organ solo.)

Bach, Joh. Seb.

Drei Stücke aus dem Magnificat f. d. Orgel übertragen v. Rob. Schaab. *(Trois morceaux du magnificat. Arr. pour l'orgue par R. Schaab. Three pieces from the Magnificat. Arranged for the organ by R. Schaab.)*

No. 1.	Arie. E moll. *(Mi mineur. E minor)*	—	75
No. 2.	Arie. E dur. *(Mi majeur. E major)*	—	75
No. 3.	Chor. D dur. *(Chœur. Ré majeur. Choir. D major)*	1	—

Beethoven, Ludwig v.

Op. 48. Sechs Lieder von Gellert. Bitte. Die Liebe des Nächsten. Vom Tode. Die Ehre Gottes in der Natur. Gottes Rath und Vorsehung. Busslied.) Für Orgel eingerichtet von Rob. Schaab. *(Six chants par Gellert. Arr. pour l'orgue par Rob. Schaab. Six songs by Gellert. Arranged for organ by R. Schaab)* 1 50

Bibl, Rudolf.

Op. 74. Erste Sonate für Orgel in D moll. *(Ire sonate pour l'orgue en Ré min. 1st sonata for organ in D min.)* 3 —

Boslet, L.

Op. 14. Arioso und Fugato für Orgel . . . . . 1 —
Op. 15. Sonate in B moll für Orgel. *(Sonate en si bém. min. pour l'orgue. Sonata for organ in B minor)* . 3 —
Op. 16. Vor- und Nachspiele für die Orgel. *(Préludes pour l'orgue. Preludes for organ)* . . . . . 3 —

Buxtehude, Dietrich. ℳ ₰

Drei grosse Orgelstücke. Revidirt und zum Concert- und Schulgebrauche herausgeg. v. Hermann Kretzschmar. *(Trois morceaux pour l'orgue. Revus et arrangés à l'usage des concerts et des écoles par H. Kretzschmar. Three pieces for the organ. Revised and edited for concerts and schools by Herm. Kretzschmar.)*

No. 1.	E moll. *(Mi mineur. E minor)*	1	80
No. 2.	E dur. *(Mi majeur. E major)*	1	—
No. 3.	D dur. *(Ré majeur. D major)*	1	30

Haas, J. de.

Fuga für Orgel über die Buchstaben DEHAAS. *(Fugue pour l'orgue. Fugue for organ)* . . . . . — 50

Händel, G. F.

Concert für Orgel mit Orchester (G moll). Für Orgel allein (Solo) zum Concertgebrauch bearb. von Rob. Schaab. *(Concert pour l'orgue avec orchestre [Sol min.] Arr. p. l'orgue seul par R. Schaab. Concert for the org. with orchestra [G min.]. Arr. for organ-solo by R. Schaab)* 2 50

Kretzschmar, Hermann.

Op. 4. Drei Postludien für Orgel zum Gebrauche bei Trauungen u. Concerten. *(Trois clôtures pour l'orgue pour mariages et concerts. Three after-pieces for organ to be played in weddings and concerts)* . . . 2 —
Op. 8. Technische Etuden für Orgelspieler. *(Études techniques pour l'orgue. Technical studies for organ.)*

Heft 1		1	80
Heft 2		1	80

Op. 10. Zum Ausgang! Leicht ausführbare Nachspiele für Orgel. *(Clotures faciles pour l'orgue. Easy afterpieces for organ)* . . . . . 2 —

Lachner, Franz.

Op. 62. Introduction u. Fuge (D moll) für Orgel. *(Introduction et fugue pour l'orgue [Ré min.]. Introduction and fugue for organ [D min.])* 1 25

Mendelssohn-Bartholdy, F.

Op. 54. Variations sérieuses. Für Orgel zum Concertgebrauche arr. von Rob. Schaab. *(Variations sérieuses. Arr. pour l'orgue seul par R. Schaab. Serious variations. Arr. for organ solo by R. Schaab)* . . . 2 —

Merkel, Gustav.

Op. 45. Variationen für die Orgel über ein Thema von Beethoven zum Gebrauche bei Orgelconcerten. *(Variations pour l'orgue sur un thème de Beethoven pour concerts d'orgue. Variations for organ on a theme of Beethoven, to be used at organ-concerts)* 2 25

Papperitz, Robert. (Organist zu St. Nicolai und Lehrer am Königl. Conservatorium der Musik.)

Op. 15. Choralstudien für die Orgel. (Zunächst für die Schüler des Kgl. Conservatoriums der Musik zu Leipzig.) *(Études de l'orgue pour les élèves du Conservatoire de musique de Leipzig. Organ-studies for the pupils of the roy. Conservat. of music in Leipzig.)*

Heft 1		2	—
Heft 2		2	—
Heft 3. 4. 5.		2	—

Piutti, Carl.

Op. 15. Zehn Improvisationen über bekannte Choräle als Vor- oder Nachspiele bei Trauungen und anderen gottesdienstlichen Handlungen f. Orgel. *(Dix improvisations pour l'orgue. Ten improvisations for organ.)*

Heft 1.	(Ach bleib' mit deiner Gnade. Ein' feste Burg ist unser Gott. Herzlich lieb hab' ich dich, o Herr. Lobt Gott, ihr Christen. O Haupt voll Blut und Wunden. Schmücke dich, o liebe Seele)	1	30
Heft 2.	(Sei Lob' und Ehr, dem höchsten Gut. Sollt' ich meinem Gott nicht singen. Vom Himmel hoch, da komm' ich her. Wachet auf! ruft uns die Stimme)	1	30

Reinecke, Carl.

Op. 128. In Memoriam. Introduction und Fuge mit Choral für grosses Orchester. Arrangement für Orgel von Rob. Schaab. *(In Memoriam. Introduction et Fugue avec cantique pour orchestre. Arrangé pour l'orgue par R. Schaab. Introduction and fugue with choral for orchestra. Arranged for organ by R. Schaab)* . 1 50

Rheinberger, Josef.

Op. 49. Zehn Trios für die Orgel. *(Dix trios pour l'orgue. Ten trios for organ.)*

Heft 1		1	—
Heft 2		1	—

Op. 88. Pastoral-Sonate in G dur für Orgel. (Pastorale, Intermezzo, Fuge.) *(Sonate pastorale pour l'orgue. En Sol maj. Pastoral sonata for organ. G maj.)* . 4 —
Op. 98. Sonate No. 4 in A moll für Orgel. (Tempo moderato, Intermezzo, Fuga cromatica.) *(Quatrième sonate pour l'orgue. En La min. 4th sonata for organ. A min.)* . . . . . 4 —
Op. 107. Fünf Hymnen für gemischten Chor. Für Orgel bearbeitet von Robert Schaab. *(Cinq hymnes pour choeur mixte. Arrangés pour l'orgue par R. Schaab. Five hymns for mixed voices. Arr. for the organ by R. Schaab.)*

Heft I.	[No. 1. Pater noster. *(Vater unser.)* No. 2. Jam sol recedit. *(Schon weicht der Sonne Flammenstrahl.)* No. 3. Salvete flores martyrum. *(Euch Martyrblüthen, Gruss)*]	1	25
Heft II.	[No. 4. Salve regina. *(Gruss! Himmelskönigin.)* No. 5. Christus factus est. *(Christus ward für uns geboren)*]	1	25

Rheinberger, Josef. ℳ ₰

Op. 132. Sonate No. 8 in E moll für Orgel. (Fuge, Intermezzo, Scherzo, Passacaglia.) *(Huitième sonate pour l'orgue. En Mi min. 8th sonata for organ. E min.)* 4 —
Op. 142. Sonate No. 9 in B moll f. Orgel. (Prälud., Romanze, Fantasie und Fuge.) *(Neuvième sonate pour l'orgue. En Si bém. min. 9th sonata for organ. B flat. maj.)* 4 —
Op. 146. Sonate No. 10 in H moll für Orgel. (Präludium, Fuge, Fantasie und Finale.) *(Dixième sonate pour l'orgue. En Si min. 10th sonata for organ. B min.)* 4 —
Op. 148. Sonate No. 11 in D moll für Orgel. (Agitato. Intermezzo. Fuge.) *(Onzième sonate pour l'orgue. En Ré min. 11th sonata for organ. D min.)* . . . 4 —
Op. 154. Sonate No. 12 in Des dur für Orgel. (Phantasie, Pastorale, Introduction und Fuge.) *(Douzième sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D flat maj.)* . . . . . 4 —
Op. 161. Sonate No. 13 in Es dur für Orgel. (Phantasie, Canzone, Intermezzo, Fuga.) *(Treizième sonate p. l'orgue. En Mi bém. maj. 13th sonata for organ. E flat. maj.)* 4 —
Op. 165. Sonate No. 14 in C dur für Orgel. (Präludium, Idylle, Toccata.) *(Quatorzième sonate pour l'orgue. En Ut maj. 14th sonata for organ. C maj.)* . . . 4 —
Op. 167. Meditationen. Zwölf Orgelvorträge. *(12 morceaux pour l'orgue. 12 organ-pieces.)*

No. 1.	Entrata	1	—
No. 2.	Agitato	1	—
No. 3.	Canzonetta	1	—
No. 4.	Andantino	1	—
No. 5.	Preludio	1	—
No. 6.	Aria	1	—
No. 7.	Intermezzo	1	—
No. 8.	Alla marcia	1	—
No. 9.	Thema variato	1	—
No. 10.	Passacaglia	1	—
No. 11.	Fugato	1	—
No. 12.	Finale	1	—

Op. 168. Sonate No. 15 in D dur f. Orgel. (Phantasie, Adagio, Introduction und Ricercare.) *(Quinzième sonate pour l'orgue. En Ré maj. 15th sonata for organ. D maj.)* 4 —
Op. 175. Sonate No. 16 in Gis moll für Orgel. (Allegro moderato. Skandinavisch. Introduction und Fuge.) *(Seizième sonate pour l'orgue. En Sol dièze mineur. 16th sonata for organ in G sharp minor.)* . . . . 4 —
Op. 181. Fantasie-Sonate No. 17 in H dur für Orgel. *(Fantaisie-Sonate pour l'orgue en Si maj. Fantasia-sonata for organ in B maj.)* . . . . . 4 —
Op. 188. Sonate No. 18 in A dur für Orgel. *(18ième sonate en La maj. pour l'orgue. 18th sonata for organ in A maj.)* . . . . . 4 —
Op. 189. Zwölf Trios für Orgel. *(Douze trios pour l'orgue. Twelve trios for organ.)*

Heft 1		1	50
Heft 2		1	50
Heft 3		1	50

Einzelsätze aus seinen Orgelsonaten. *(Morceaux détachés de ses sonates pour l'orgue. Separate themes from his organ sonatas.)*

No. 1.	Fuga cromatica	1	25
No. 2.	Intermezzo	1	—
No. 3.	Scherzoso	1	—

Schaab, Rob.

Sechzig leicht ausführbare Choralvorspiele über die bekanntesten Kirchenmelodien zum Gebrauche beim öffentlichen Gottesdienste für Orgel. *(Soixante préludes pour l'orgue. Sixty preludes for organ.)*

Op. 118.	Heft 1	2	—
Op. 119.	Heft 2	2	50
Op. 121.	Heft 3	2	50

Schneider, Friedrich.

Drei Stücke aus dem Charfreitags-Oratorium: Gethsemane und Golgatha. Für die Orgel übertragen von Rob. Schaab. *(Trois morceaux de l'oratoire du Vendredi-Saint. Arrangés pour l'orgue par R. Schaab. Three themes from the Good-Friday-Oratorio Gethsemane and Golgatha. Arranged for organ by R. Schaab.)*

No. 1.	Chor *(Choeur. Choir)*: „Unsere Harfe ist zur Klage geworden"	—	75
No. 2.	Chor *(Choeur. Choir)*: „Ich habe dich einen Augenblick verlassen"	—	50
No. 3.	Schlusschor *(Choeur. Choir)*: „Würdig ist das Lamm"	—	75

Wolf, Alexander.

Op. 2. 3 Trios f. Orgel. *(3 Trios pour l'orgue. 3 organ-trios)* 1 —

Woyrsch, Felix.

Op. 42. Fest-Präludium f. Orgel üb. den Choral: „Nun danket alle Gott." *(Prélude pour l'orgue. Prelude for organ)* 1 50

Tschaïkowsky, P.

Allegro con grazia aus der Symphonie pathétique (No. VI). Für Orgel arrangirt von Frederick G. Shinn . . . 1 50

Wolf, Alexander.

Op. 2. 3 Trios f. Orgel. *(3 Trios pour l'orgue. 3 organ-trios)* 1 —

Woyrsch, Felix.

Op. 42. Fest-Präludium f. Orgel üb. den Choral: „Nun danket alle Gott." *(Prélude pour l'orgue. Prelude for organ)* 1 50

Nachtrag.

Reger, Max.

Op. 27. Phantasie für Orgel über den Choral: „Ein' feste Burg ist unser Gott" . . . . . 2 —
Op. 29. Phantasie und Fuge (C-moll) für Orgel. *(Fantasie et fugue pour l'orgue en ut maj. Fantasia and fugue for organ in C maj.)* . . . . . 2 —

Rheinberger, Josef.

Op. 193. Sonate No. 19 in G moll für Orgel. (Präludium. Provençalisch. Introduction und Finale.) *(Dix-neuvième sonate pour l'orgue. En Sol mineur. 19th sonata for organ in G minor)* . . . . . 4 —
Op. 196. Zur Friedensfeier. Sonate No. 20 in F dur für Orgel. (Präludium. Intermezzo. Pastorale. Finale.) *(A la fête de la paix. Vingtième sonate pour l'orgue. En Fa maj. To the peace-feast. 20th sonata for organ in F maj.)* . . . . . 4 —

EIGENTHUM DES VERLEGERS FÜR ALLE LÄNDER. EINGEZEICHNET IN DAS VEREINS-ARCHIV

ROB. FORBERG, LEIPZIG.

P. HURST & Co.,
28, BERNERS STREET,
LONDON, W.

Collectiv-Titel No. 9.

C. G. Röder, Leipzig.

Aus der Symphonie pathétique (Nº VI)

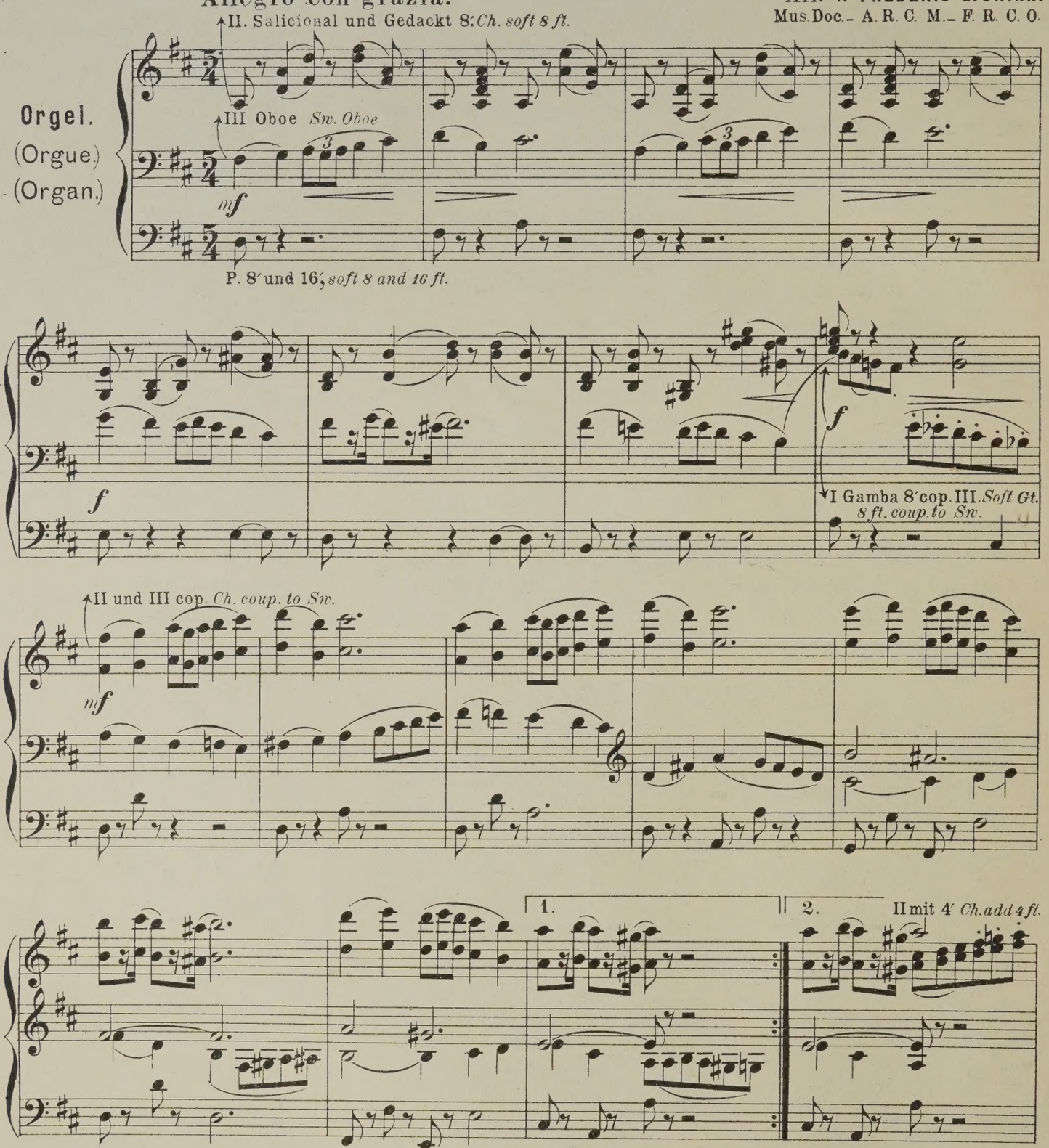
von

P. Tschaikowsky.

Op. 74.

Allegro con grazia.

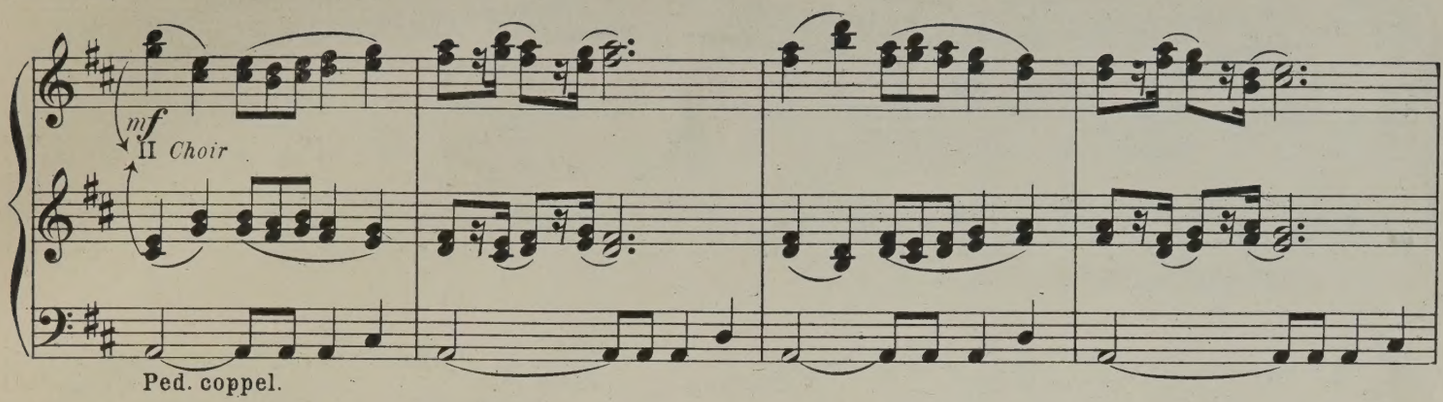
Arr. v. **FREDERIC G. SHINN.**
Mus. Doc. – A. R. C. M. – F. R. C. O.

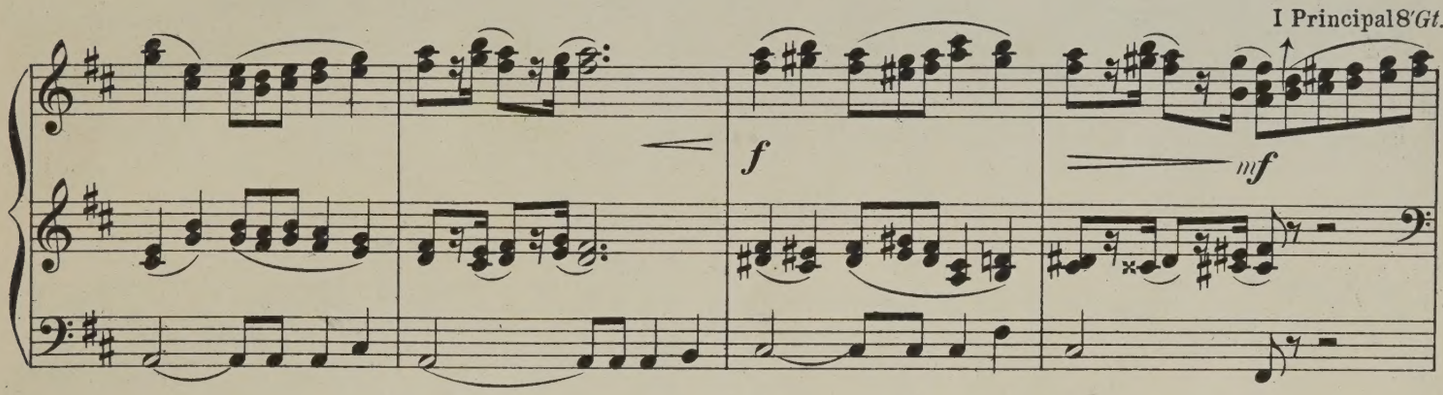


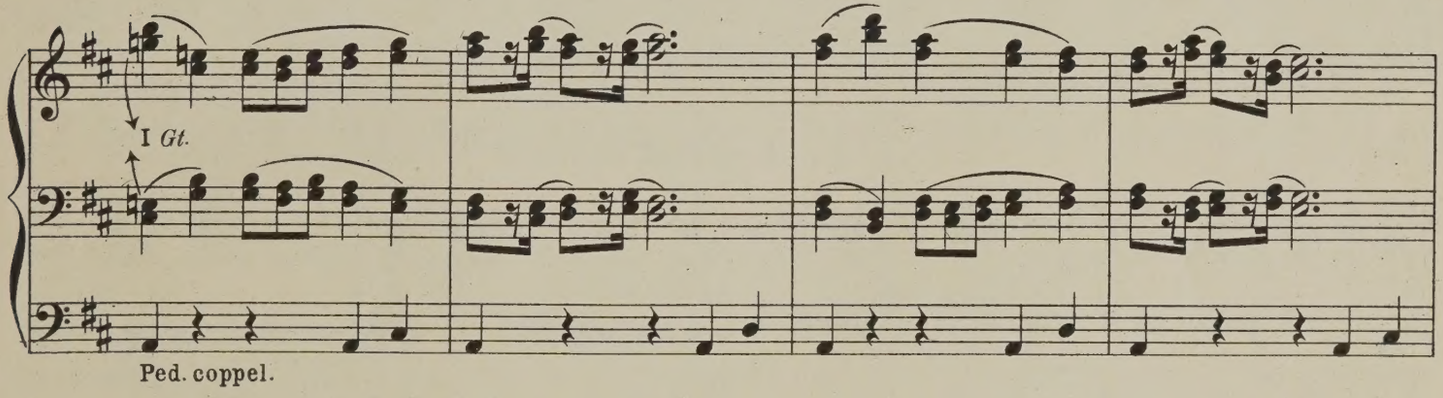
Man. I. Hauptwerk – *Great Organ.*
Man. II. Unterwerk – *Choir Organ.*
Man. III. Oberwerk – *Swell Organ.*

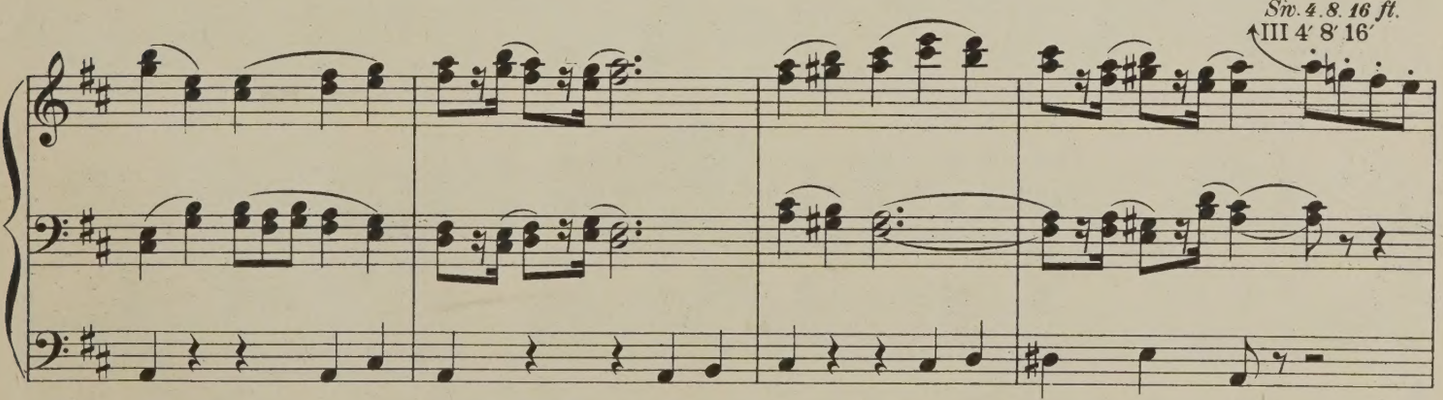
Eigenthum des Verlegers für alle Länder.

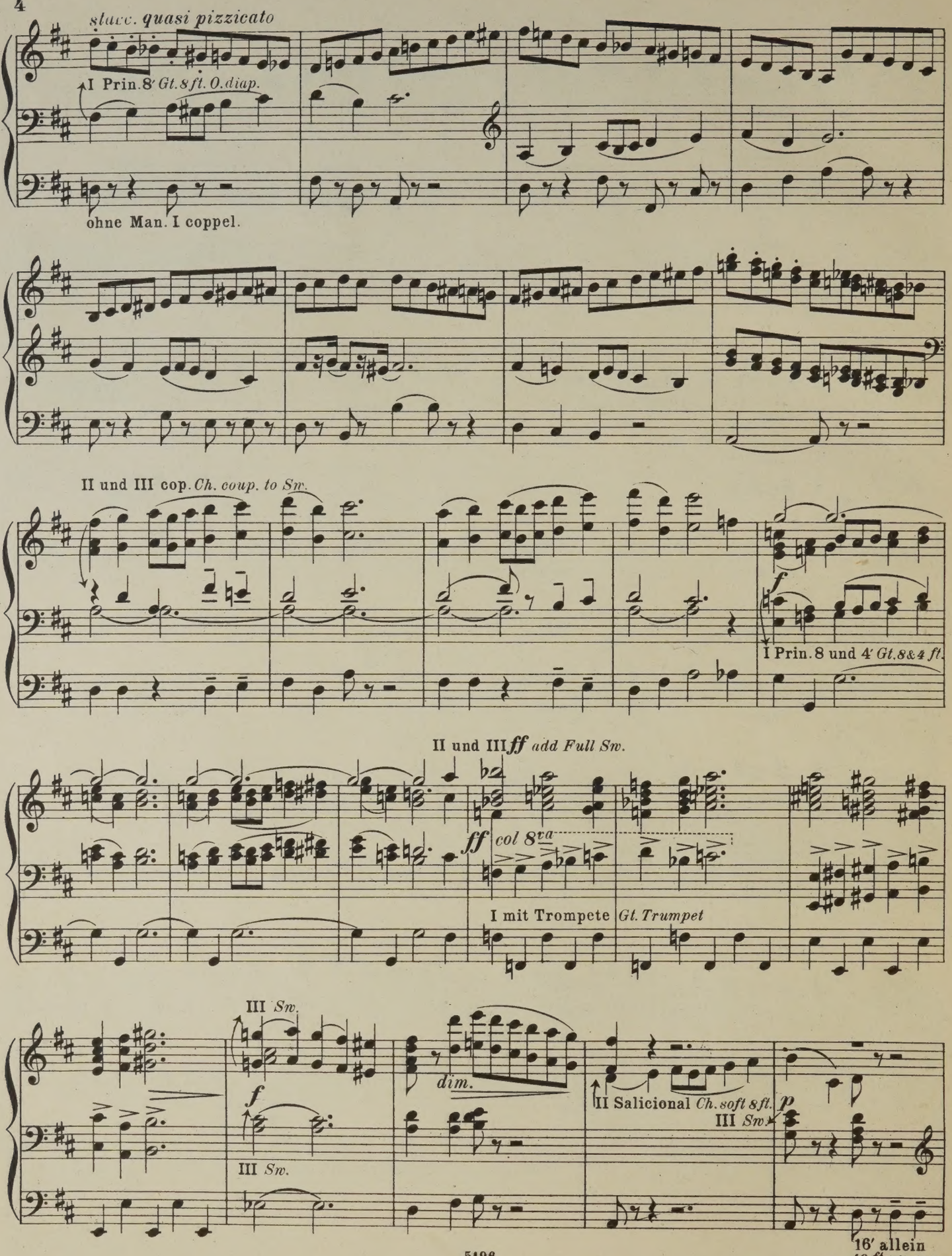
Leipzig, Rob. Forberg.

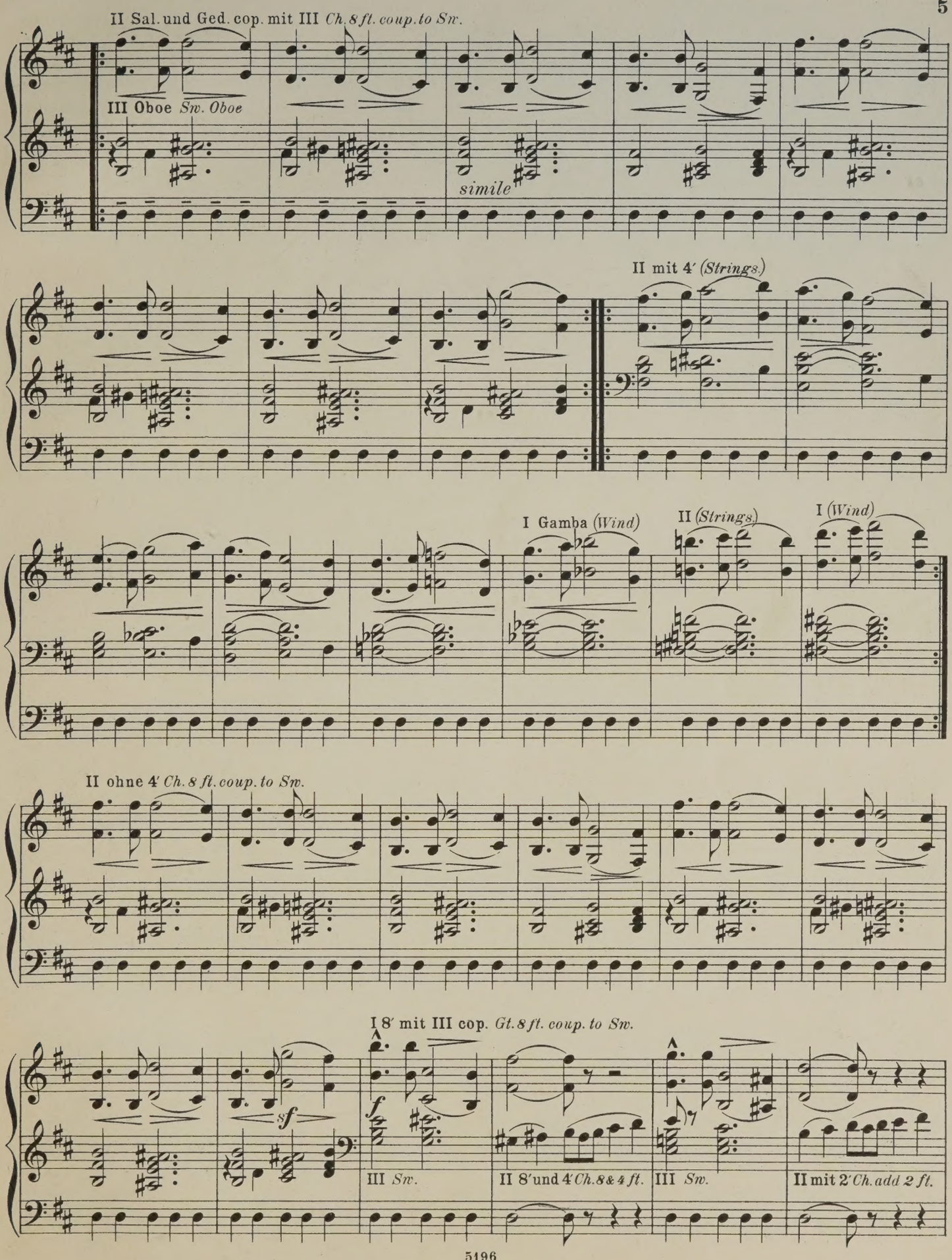

mf
II Choir
Ped. coppel.

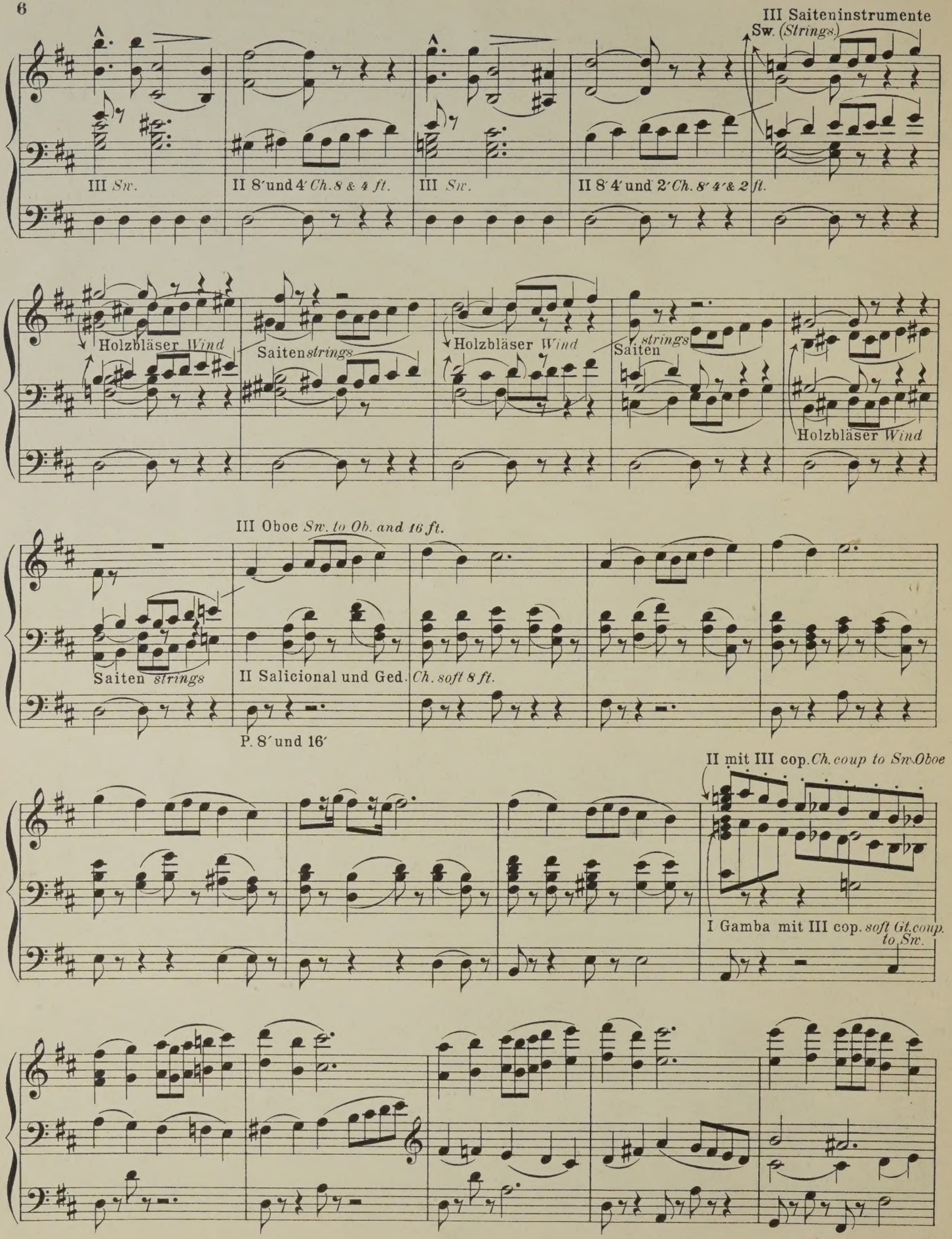

I Principal 8′ Gt.
f
mf

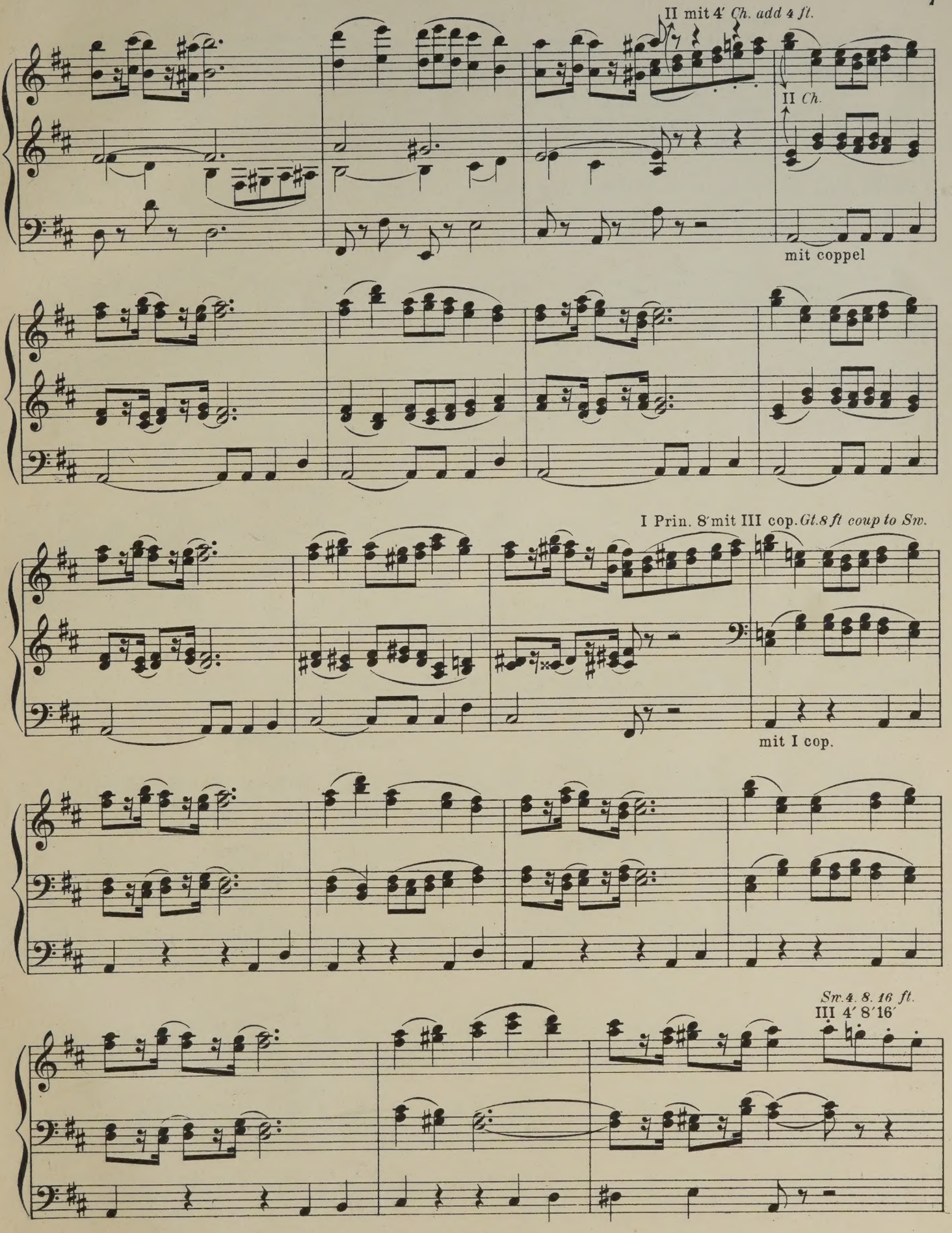

I Gt.
Ped. coppel.

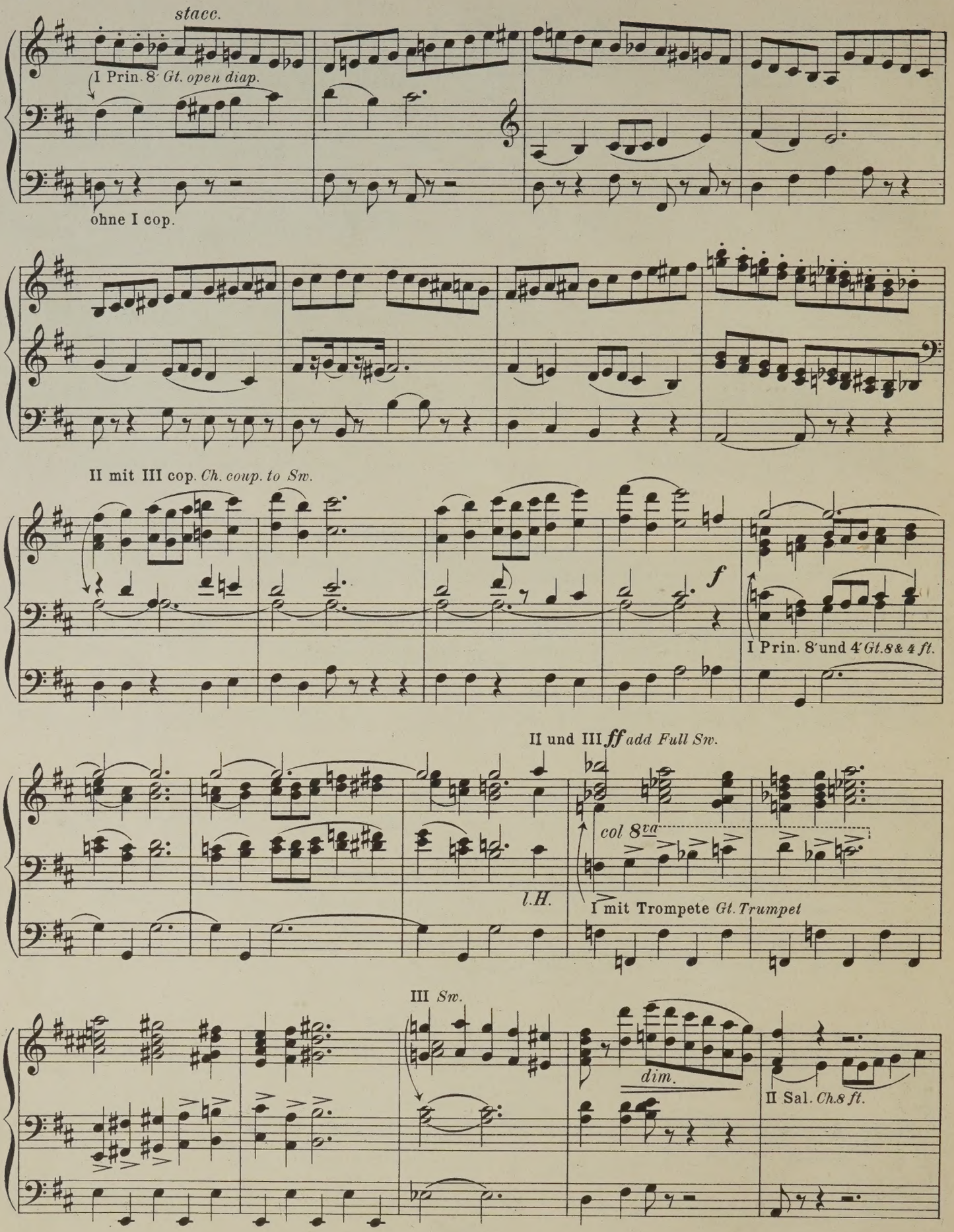

Sw. 4. 8. 16 ft.
III 4′ 8′ 16′

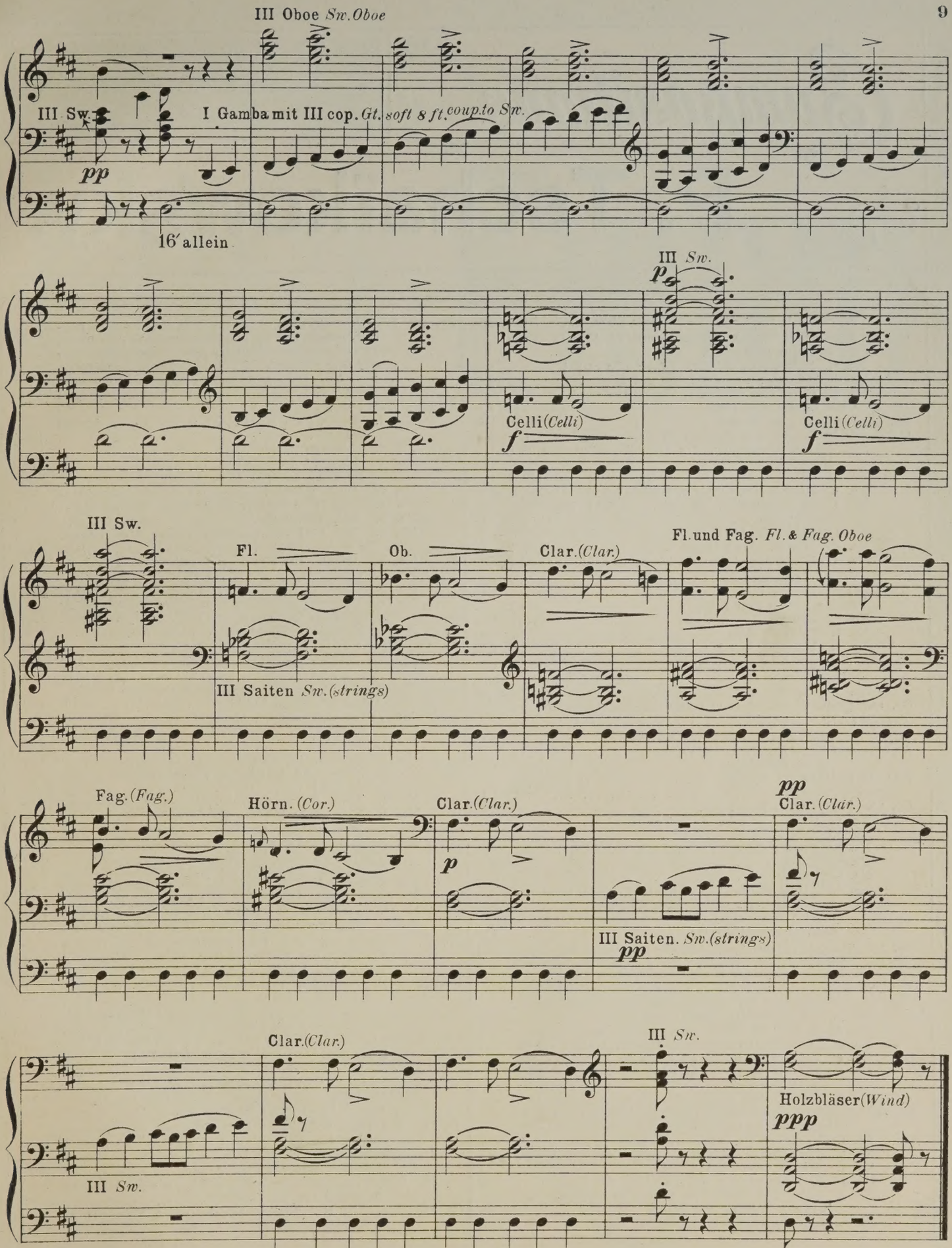

stacc. quasi pizzicato
I Prin. 8′ Gt. 8 ft. O. diap.
ohne Man. I coppel.
II und III cop. Ch. coup. to Sw.
f
I Prin. 8 und 4′ Gt. 8 & 4 ft.
II und III ff add Full Sw.
ff
col 8va
I mit Trompete Gt. Trumpet
III Sw.
f
dim.
III Sw.
II Salicional Ch. soft 8 ft.
III Sw.
p
16′ allein
16 ft. uncoup.


II Sal. und Ged. cop. mit III *Ch. 8 ft. coup. to Sw.*
III Oboe *Sw. Oboe*
simile
II mit 4′ *(Strings.)*
I Gamba *(Wind)*
II *(Strings.)*
I *(Wind)*
II ohne 4′ *Ch. 8 ft. coup. to Sw.*
I 8′ mit III cop. *Gt. 8 ft. coup. to Sw.*
sf
f
III *Sw.*
II 8′ und 4′ *Ch. 8 & 4 ft.*
III *Sw.*
II mit 2′ *Ch. add 2 ft.*


III Saiteninstrumente
Sw. (Strings)
III Sw.
II 8′ und 4′ Ch. 8 & 4 ft.
III Sw.
II 8′ 4′ und 2′ Ch. 8′ 4′ & 2 ft.
Holzbläser Wind
Saiten strings
Holzbläser Wind
Saiten strings
Holzbläser Wind
III Oboe Sw. to Ob. and 16 ft.
Saiten strings
II Salicional und Ged. Ch. soft 8 ft.
P. 8′ und 16′
II mit III cop. Ch. coup to Sw. Oboe
I Gamba mit III cop. soft Gt. coup. to Sw.


II mit 4′ *Ch. add 4 ft.*
II *Ch.*
mit coppel
I Prin. 8′ mit III cop. *Gt. 8 ft coup to Sw.*
mit I cop.
Sw. 4. 8. 16 ft.
III 4′ 8′ 16′


stacc.
I Prin. 8′ Gt. open diap.
ohne I cop.
II mit III cop. Ch. coup. to Sw.
f
I Prin. 8′ und 4′ Gt. 8 & 4 ft.
II und III ff add Full Sw.
col 8va
l.H.
I mit Trompete Gt. Trumpet
III Sw.
dim.
II Sal. Ch. 8 ft.



Stich und Druck von C. G. Röder, Leipzig.

Compositions

par

P. Tschaïkowsky.

Op. 1.	Scherzo à la russe. Impromptu pour Piano	2.—
Op. 2.	Souvenir de Hapsal. *(Remembrance of Hapsal.)* Trois morceaux pour Piano.	
	No. 1. Ruines d'un château. *(Ruins of a castle.)*	1.—
	No. 2. Scherzo	1.50
	No. 3. Chant sans paroles. *(Song without words.)*	—.80
Op. 4.	Valse caprice pour Piano	2.30
Op. 5.	Romance pour Piano	1.—
Op. 6.	Sechs Lieder und Gesänge für eine Singstimme mit Pianofortebegleitung. Ins Deutsche übertragen von Hans Schmidt.	
	No. 1. Glaub' nicht, mein Freund. Gedicht von Tolstoi	1.—
	No. 2. Nicht Worte, Geliebter. Gedicht von Pleschtschejew	—.80
	No. 3. So schmerzlich, so selig. Gedicht von Gräfin Rostoptschin	1.—
	No. 4. Die Thräne bebt. Gedicht von Tolstoi. Für Bariton	—.80
	No. 5. Warum. Nach Heine	—.80
	No. 6. Nur wer die Sehnsucht kennt. Gedicht von Goethe	—.80
Op. 7.	Valse-Scherzo pour Piano	1.50
Op. 8.	Capriccio pour Piano	1.50
Op. 9.	Trois morceaux pour Piano.	
	No. 1. Rêverie	1.—
	No. 2. Polka de salon	1.—
	No. 3. Mazourka de salon	1.—
Op. 10.	Deux morceaux pour Piano.	
	No. 1. Nocturne	—.80
	No. 2. Humoreske	—.80
Op. 11.	Quatuor. Pour deux violons, viola et violoncelle netto	9.—
	Andante cantabile du quatuor, op. 11. Pour violon et piano par Ferd. Laub	1.30
	Andante cantabile du quatuor, op. 11, pour violoncelle et piano par W. Fitzenhagen	1.20
	Andante cantabile du quatuor, op. 11, pour flûte et piano par W. Barge	1.30
Op. 19.	Six morceaux pour Piano.	
	No. 1. Rêverie du soir. *(Evening dream.)*	—.80
	No. 2. Scherzo humoristique	1.30
	No. 3. Feuillet d'album *(Album leaf.)*	—.60
	No. 4. Nocturne	—.80
	No. 5. Capriccioso	1.—
	No. 6. Thème original et variations. *(Original theme and variations)*	2.—
Op. 26.	Sérénade mélancolique. Morceau pour violon avec accompagnement d'orchestre	3.50
Op. 26.	Sérénade mélancolique. Morceau pour violon avec Piano	2.25
Op. 26.	**Sérénade mélancolique, transcrite pour le violoncelle avec accompagnement de piano par Norbert Salter**	**2.—**
Op. 27.	**Sechs Lieder und Gesänge f. eine Singstimme mit Pianofortebegleitung. Ins Deutsche übertragen v. Hans Schmidt.**	
	No. 1. An den Schlaf. Gedicht von Ogorew	**—.80**
	No. 2. O sieh' die Wolke dort. Gedicht von Greckow	**1.—**
	No. 3. O geh' nicht von mir, mein Freund. Gedicht v. Feta	**1.—**
	No. 4. Steh'n hohe Bäume um die Hütte. Gedicht v. Mei	**—.80**
	No. 5. Hat die Mutter zu so schwerem Leide. Gedicht von Mizkewitzsch	**1.—**
	No. 6. Dem Vöglein gleich. Gedicht v. Mizkewitzsch	**1.—**
Op. 28.	**Sechs Lieder und Gesänge für eine Singstimme mit Pianofortebegleitung. Ins Deutsche übertragen von Hans Schmidt.**	
	No. 1. Nein, wen ich liebe. Gedicht von Müsset	**1.—**
	No. 2. Die rothe Perlenschnur. Gedicht von Suirokomlj	**1.—**
	No. 3. Warum. Gedicht von Mei	**—.80**
	No. 4. Er liebte mich so sehr. Gedicht von Augustin	**—.80**
	No. 5. Kein Wort von dir der Freude oder Klage. Gedicht von Tolstoi. Für Bariton	**—.80**
	No. 6. Ein einzig Wörtchen! Gedicht von N. N.	**1.—**
Op. 37.	Die Jahreszeiten. 12 Charakterstücke für Pianoforte, sorgfältig redigirt und mit Fingersatz versehen. *(Les saisons. 12 morceaux caractéristiques pour Piano, soigneusement rédigés et pourvus du doigté. The seasons. 12 charact. pieces for Pianoforte. Revised and supplied with fingering.)* Complet in 1 Bande. Broschirt netto	2.50
Einzeln:	*(Séparément. Separately.)*	
	No. 1. Januar. Am Kamin. *(A la cheminée. Before the chimney.)*	1.—
	No. 2. Februar. Carneval	1.—
	No. 3. März. Lied der Lerche. *(Chant de l'alouette. Song of the lark.)*	—.75
	No. 4. April. Schneeglöckchen. *(Perce-neige. Snow-drops.)*	—.75
	No. 5. Mai. Helle Nächte. *(Belles nuits. Clear nights.)*	1.—
	No. 6. Juni. Barcarolle	1.—
	No. 7. Juli. Lied des Schnitters. *(Chant de moissonneur. The reaper's song.)*	—.75
	No. 8. August. Die Ernte. *(La moisson. The harvest.)*	1.—
	No. 9. September. Jagdlied. *(Chant de chasse. Hunting.)*	1.—
	No. 10. October. Herbstlied. *(En automne. In autumn.)*	—.75
	No. 11. November. Troïka-Fahrt. *(En Troïka. In the Troïka.)*	1.—
	No. 12. December. Weihnachten. *(Noël. Christmas.)*	1.—
Op. 37.	Die Jahreszeiten. 12 Charakterstücke. Für Pianoforte zu vier Händen bearbeitet von Professor W. Krüger. *(Les saisons, 12 morceaux pour Piano à 4 mains. The Seasons, 12 charact. pieces for Piano-Duet.)* Complete wohlfeile Ausgabe. Elegant brochirt netto	3.—
Einzeln:	*(Séparément. Separately.)*	
	No. 1. Januar. Am Kamin. *(A la cheminée. Before the chimney.)*	1.25
	No. 2. Februar. Carneval	1.25
	No. 3. März. Lied der Lerche. *(Chant de l'alouette. Song of the lark.)*	—.75
	No. 4. April. Schneeglöckchen. *(Perce-neige. Snow-drops.)*	1.—
	No. 5. Mai. Helle Nächte. *(Belles nuits. Clear nights.)*	1.—
	No. 6. Juni. Barcarolle	1.—
	No. 7. Juli. Lied des Schnitters. *(Chant du moissonneur. The reaper's song.)*	—.75
	No. 8. August. Die Ernte. *La moisson. The harvest.)*	1.50
	No. 9. September. Jagdlied. (*Chant de chasse. Hunting.*)	1.25
	No. 10. October. Herbstlied. (*En automne. In autumn.*)	—.75
	No. 11. November. Troïkafahrt. (*En troïka. In the troïka.*)	1.25
	No. 12. December. Weihnachten. (*Noël. Christmas.*)	1.25
Op. 37.	Troïka-Fahrt. Für zwei Pianoforte zu vier Händen bearbeitet von Robert Ludwig. (*Pour 2 Pianos à 4 mains. For 2 pianos, 4 hands.*)	1.25
Op. 37, No. 6.	Barcarolle. Für Violine und Pianoforte bearbeitet von Eduard Hermann	1.30
Op. 37. No. 6.	Barcarolle. Für Violoncello und Pianoforte bearbeitet von Norbert Salter	1.50
Op. 74.	Symphonie pathétique (No. 6) für grosses Orchester. (*Pour grand orchestre. For full orchestra.*)	
	Partitur. (*Partition. Score.*) netto	30.—
	Orchester-Stimmen. (*Parties séparées. Orchestra parts.*) netto	30.—
	Duplirstimmen. (*Parties supplém. Single parts.*) Viol. I, II, Viola, Cello, Bass à netto	3.—
Op. 74.	Symphonie pathétique. Für Pianoforte zu 4 Händen, bearbeitet vom Componisten netto	9.—
Op, 74.	Symphonie pathétique. Für Pianoforte zu 2 Händen **frei übertragen von Paul Klengel** netto	6.—
Op. 74.	**Symphonie pathétique. Für 2 Pianoforte zu 8 Händen bearbeitet von Ed. Langer** netto	15.—
Op. 74.	**Symphonie pathétique. Ausgabe für 2 Pianoforte zu 4 Händen bearbeitet von A. Schaefer** netto	12.—

Propriété de l'Editeur.
Enregistré aux Archives de l'Union.

LEIPZIG, ROB. FORBERG.

Rückseite No. 6.

C. G. Röder in Leipzig.

Copyright 1897 by Rob. Forberg.

The LOST CHORD

(Arthur Sullivan)

ARRANGED FOR THE

ORGAN

BY

HENRY HUDSON.

PRICE 2/- NET

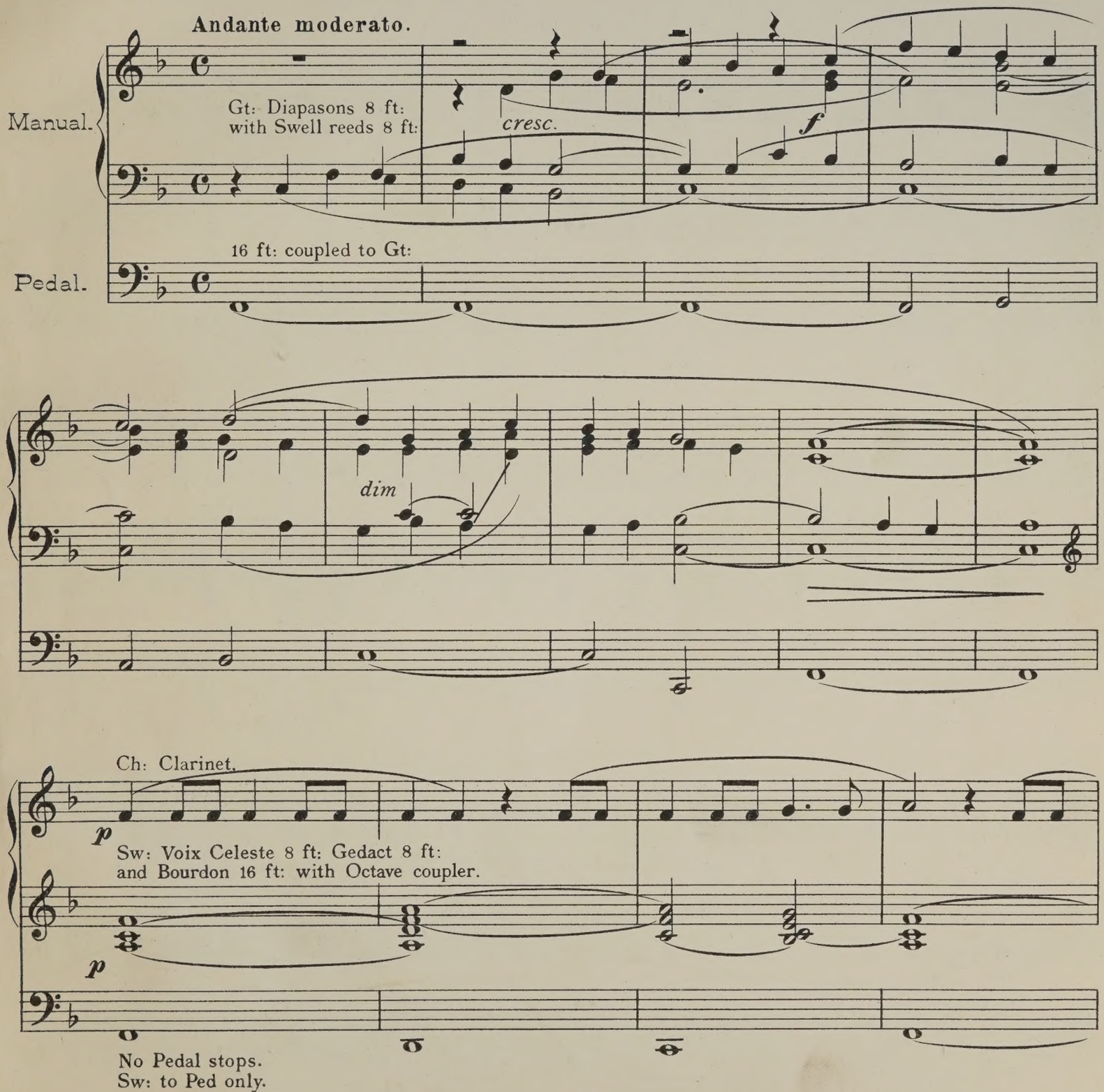
BOOSEY & Co
295, REGENT STREET, LONDON, W.
AND
9, EAST SEVENTEENTH STREET, NEW YORK.

COPYRIGHT 1907 BY BOOSEY & Co

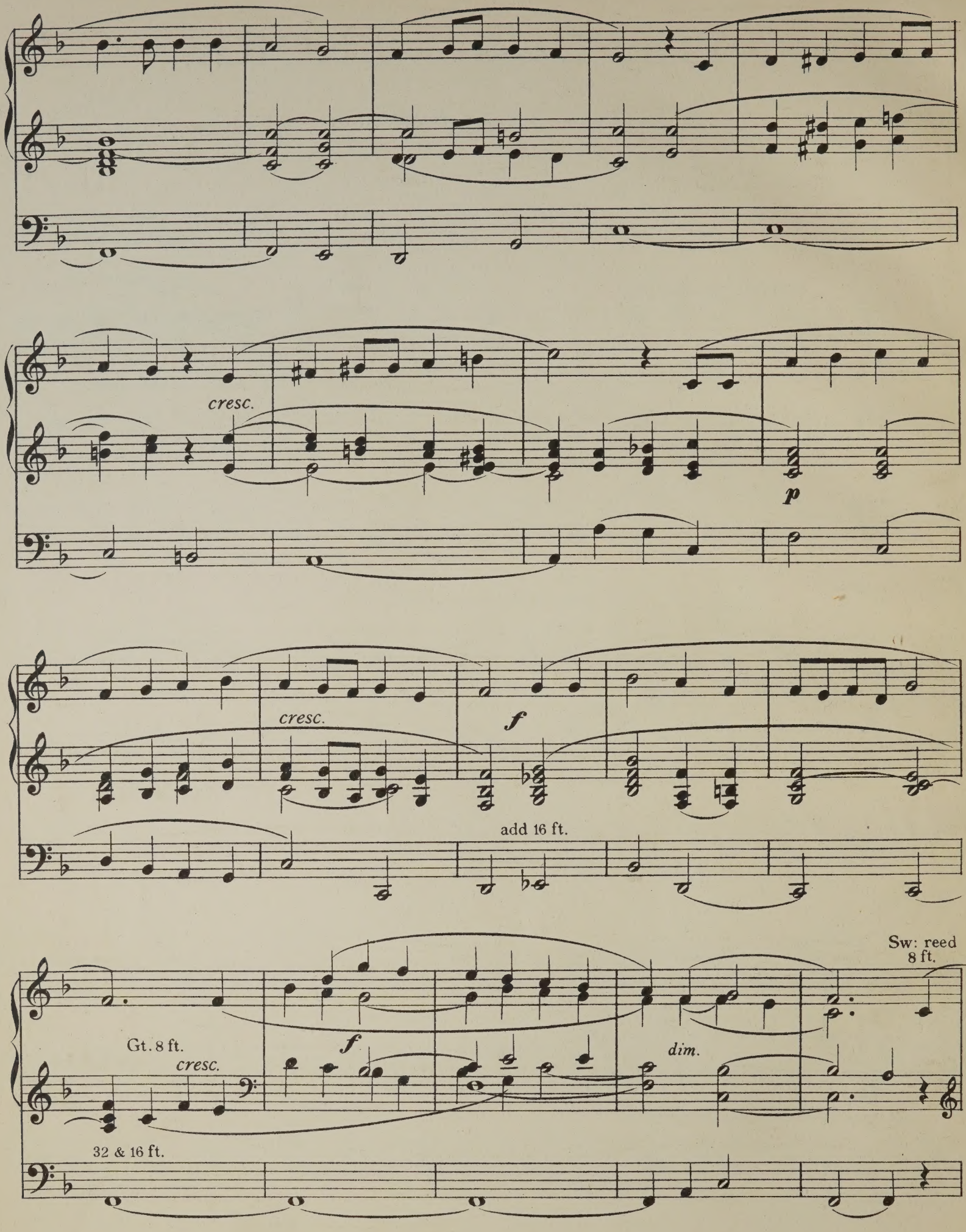
THE LOST CHORD.

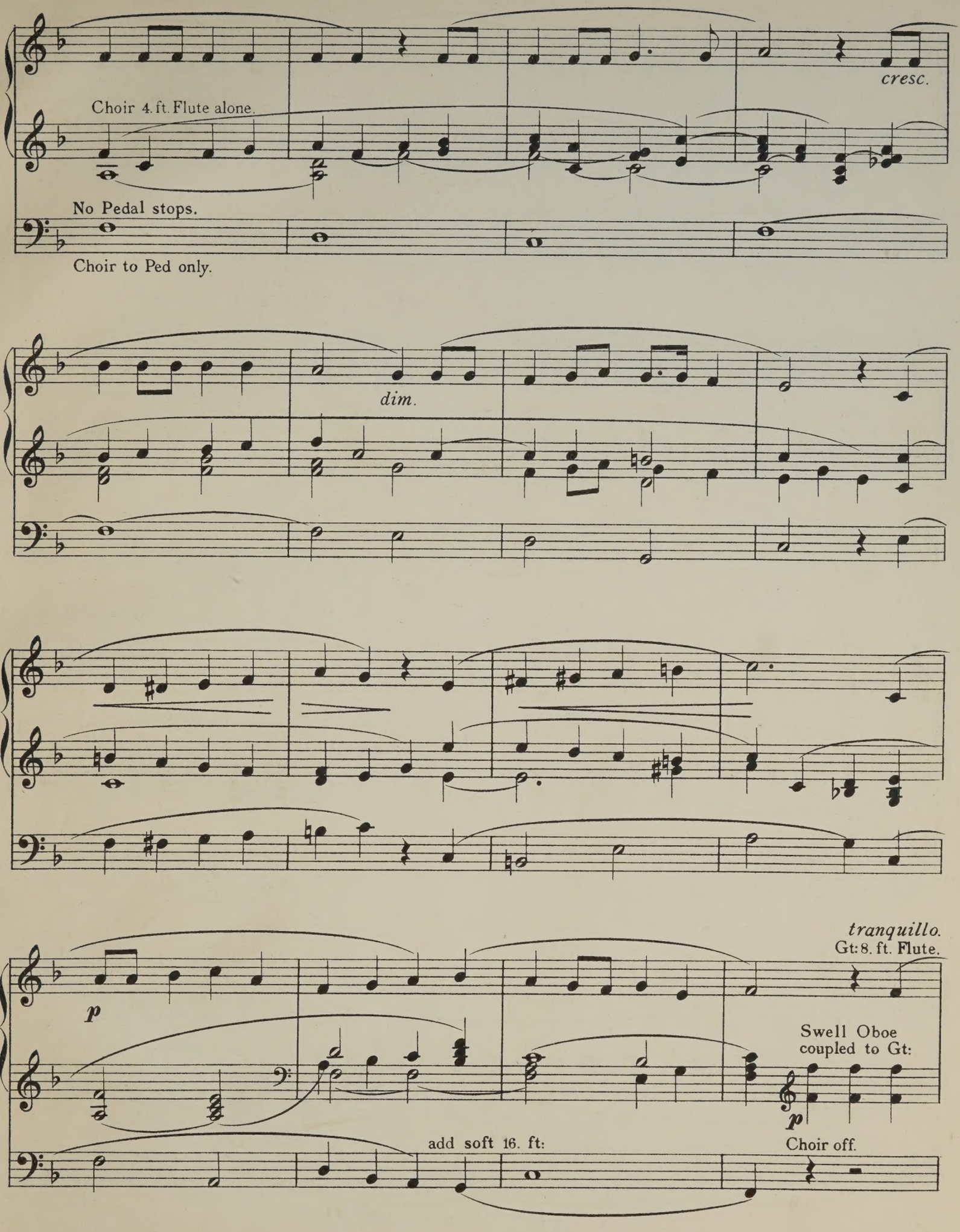
Arthur Sullivan.

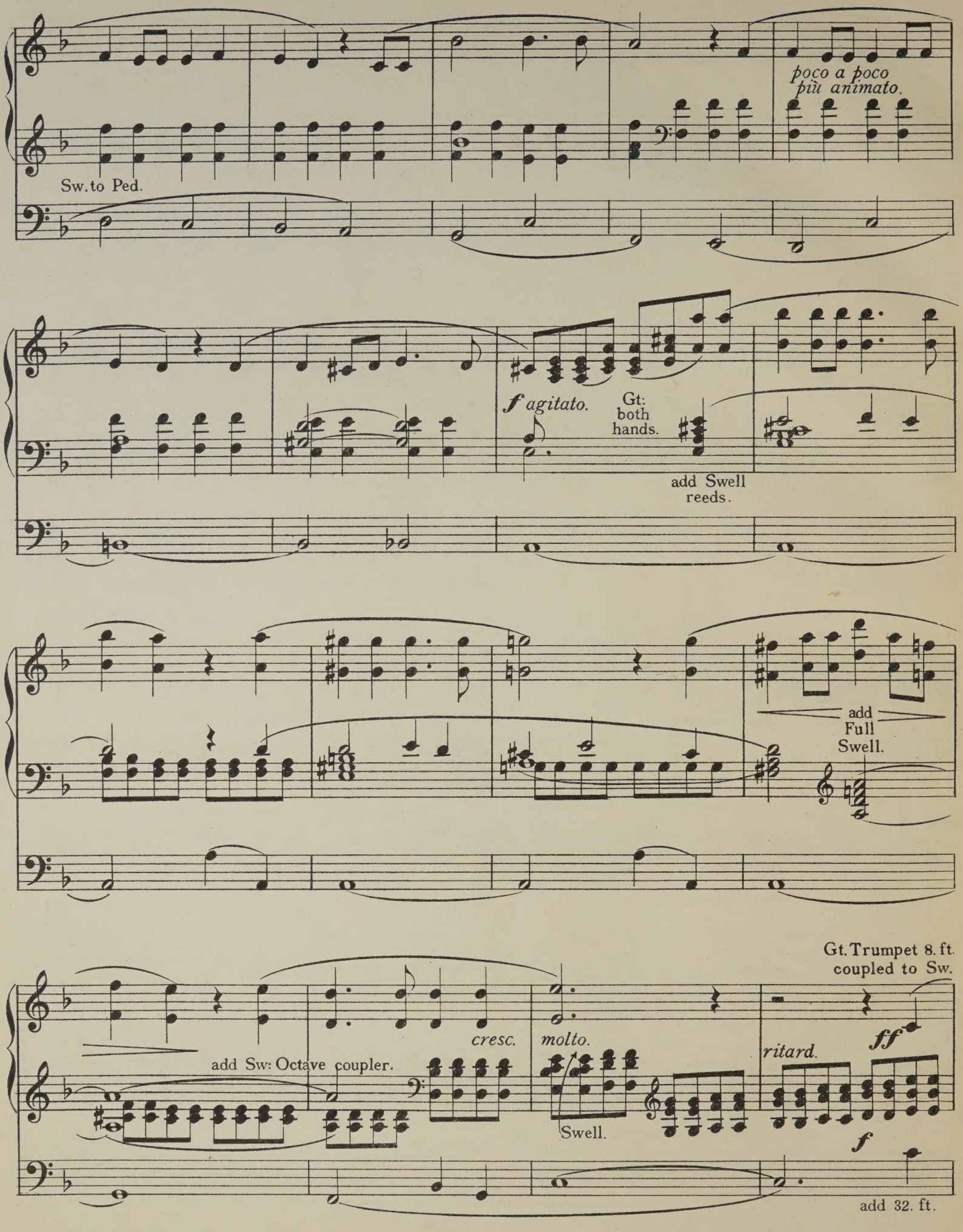
Arranged by
HENRY HUDSON.

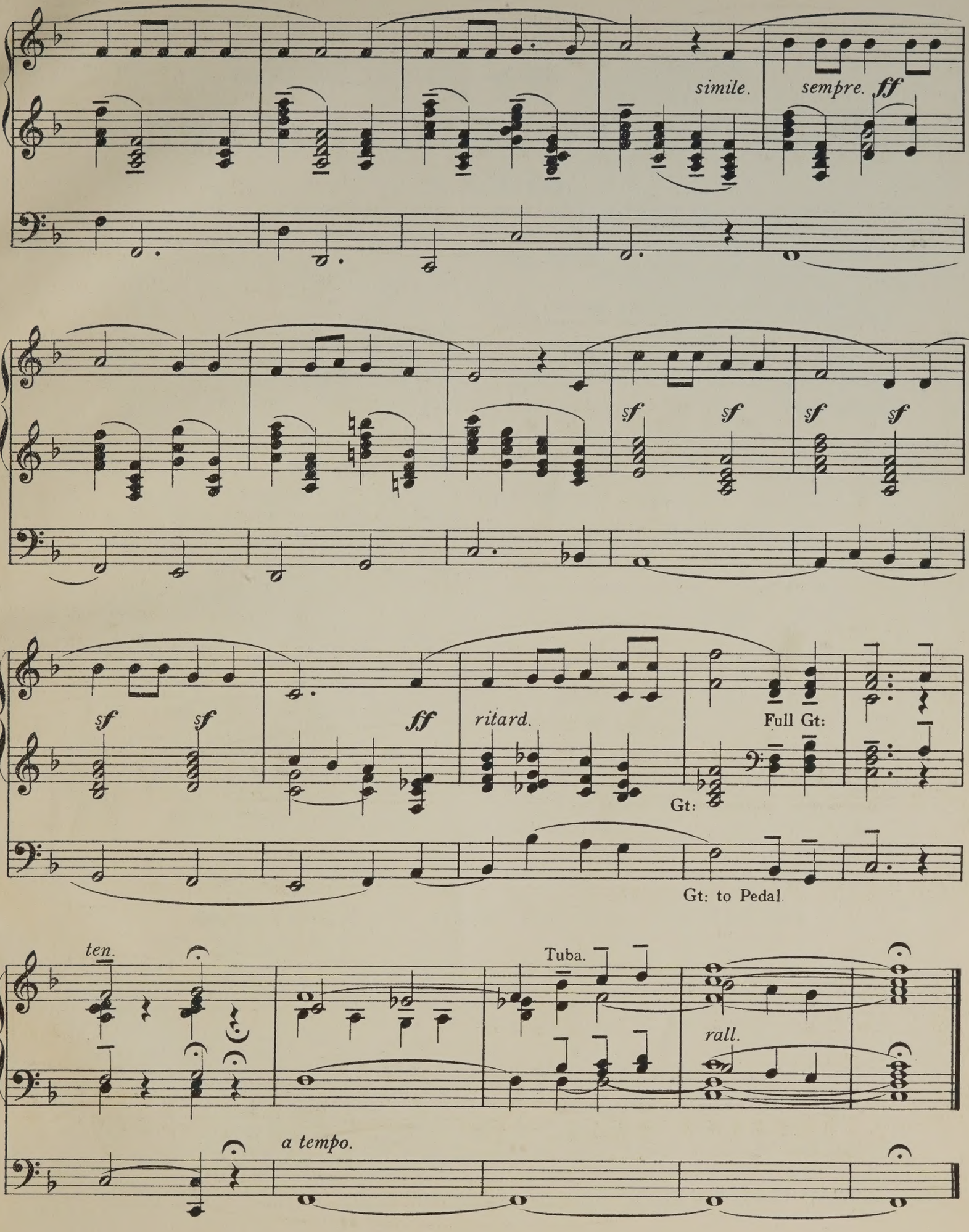


Copyright, 1907, by Boosey & Co


cresc.
p
cresc.
f
add 16 ft.
Sw: reed
8 ft.
Gt. 8 ft.
cresc.
f
dim.
32 & 16 ft.


Choir 4. ft. Flute alone.
cresc.
No Pedal stops.
Choir to Ped only.
dim.
tranquillo.
Gt: 8. ft. Flute.
p
Swell Oboe
coupled to Gt:
p
add soft 16. ft:
Choir off.


poco a poco
più animato.
Sw. to Ped.
f agitato.
Gt:
both
hands.
add Swell
reeds.
add
Full
Swell.
Gt. Trumpet 8. ft.
coupled to Sw.
cresc.
molto.
ritard.
ff
add Sw: Octave coupler.
Swell.
f
add 32. ft.


simile.
sempre. ff
sf sf sf sf
sf sf
ff
ritard.
Full Gt:
Gt:
Gt: to Pedal.
ten.
Tuba.
rall.
a tempo.

BOOSEY & CO.'S PUBLICATIONS

FOR THE

ORGAN, CABINET ORGAN, & HARMONIUM.

ORGAN.

HANDEL'S SIX CONCERTOS
FOR THE ORGAN, without Orchestra.

Second Series. Arranged and edited by W. T. Best.

No. 1, in D minor. | No. 3, in C minor. | No. 5, in F major.
No. 2, in A major. | No. 4, in G minor. | No. 6, in D major.

Price 7s. 6d. complete ; or, 2s. each number.

HENRY SMART'S ORGAN BOOK.

A collection of twelve entirely New and Original Pieces. In one large volume, oblong, cloth, price 7s. 6d.

HENRY SMART'S CHORAL BOOK.

A selection of Tunes employed in the English Church, newly harmonized for Four Voices and Organ. Indispensable to all Organists. Price 5s., in cloth.

HENRY SMART'S FIFTY PRELUDES AND INTERLUDES.

Price 2s. 6d., cloth boards.

HATTON'S ORGAN BOOK.

Containing the following New and Original Compositions: Six Preludes; Toccata; Movements in B flat major and B minor; Air with Variations; Grand Fantasia in C minor. Price 7s. 6d., cloth.

HESSE'S ORGAN BOOKS.

Variations, Preludes, Postludes, Fugues, and Voluntaries.
Edited by Dr. Steggall.

These books, containing fifty-five Compositions, include all the choicest works of this composer.

In two volumes, cloth, 6s. each; or, bound together, cloth boards, price 12s.

JULIUS ANDRE'S ORGAN BOOKS.

Variations, Preludes, Fugues, Voluntaries, &c.
Selected and edited by Dr. Steggall.
Vol. I. contains fifty-nine of his best Compositions.
Vol. II. contains thirty-three entirely new Compositions.
Two volumes, 6s. each, limp cloth.

WELY'S GRAND OFFERTORIES
FOR THE ORGAN, Op. 35.

The six books in one volume, limp cloth, price 6s.

SHILLING ORGAN BOOKS.

Lefébure-Wély's four Grand Offertories, Op. 35.
Andre and Hesse's twenty-three Voluntaries, Preludes, Postludes, Fugues, &c. (Instructions are given for adapting the principal pieces for the Harmonium.)
Eighteen Short Voluntaries (one only with Pedals). Selected from the works of Haydn, Mendelssohn, Beethoven, Spohr, Schubert, Mozart, &c., &c. Arranged by J. Hiles.
J. L. Hatton's Small Organ Book. Eleven Original Pieces suitable for all classes of players (two only with Pedals).
Batiste's Organ Book. Sixty-seven Preludes, Interludes, and Voluntaries.
Arthur Johnson's thirteen Concluding Voluntaries.
Henry Smart's fifty Preludes and Interludes.
One hundred Chorales, principally by Bach. (Organ or Harmonium.)

THE ORGANIST'S REPERTOIRE.

A selection of Classical Compositions from the Works of the Great Masters, arranged from the Original Orchestral Scores.

FIRST SERIES, by J. T. STONE.

1.	Santa Maria, and Marcia Religioso	*Meyerbeer.*
2.	Gloria in Excelsis Deo (*12th Mass*)	*Mozart.*
3.	Cujus Animam (*Stabat Mater*)	*Rossini.*
4.	Quoniam tu Solus (*1st Mass*)	*Haydn.*
	Gran Dèo, Padre Nostro (*Dinorah*)	*Meyerbeer.*
5.	Splendente te Deus	*Mozart.*
6.	Worthy is the Lamb (*Messiah*)	*Handel.*
7.	Et Resurrexit (*Mass in C*)	*Beethoven.*
8.	Gloria in Excelsis Deo	*Pergolesi.*
	Fac ut Portem (*Stabat Mater*)	*Rossini.*
9.	Der Erdkreis ist nun des Herrn (*St. Paul*)	*Mendelssohn.*
10.	Te Deum laudamus (*Te Deum*)	*Graun.*
11.	Dies Iræ, Tuba Mirum, and Rex Tremendæ (*Requiem*)	*Mozart.*
12.	How are the mighty fall'n	*Handel.*

Price 1s. each ; or, the set complete, 6s.

SECOND SERIES, by MYLES B. FOSTER.

13.	Hear ye, Israel (*Elijah*)	*Mendelssohn.*
14.	Be not afraid (*Elijah*)	,,
15.	It is enough (*Elijah*)	,,
16.	O for the wings of a dove (*Hear my Prayer*)	,,
17.	O come every one that thirsteth (*Elijah*)	,,
	If with all your hearts (*Elijah*)	,,
18.	O rest in the Lord (*Elijah*)	,,
	Then shall the righteous (*Elijah*)	,,
19.	How lovely are the messengers (*St. Paul*)	,,
	Sleepers, wake ! (*St. Paul*)	,,
20.	Jerusalem, thou that killest the prophets (*St. Paul*)	,,
	Be thou faithful unto death (*St. Paul*)	,,

Price 1s. each ; or, the set complete, 5s.

SONGS, &c.

Edward Elgar's Military March, "Pomp and Circumstance," No. 1, in D. Arranged by E. H. Lemare.
Arthur Sullivan's "The Lost Chord." Arranged by Dr. Spark.
Cowen's "The Better Land." Arranged by Dr. Spark.
Cowen's "The Promise of Life." Arranged by Alfred Redhead.
Stephen Adams' "The Holy City." Arranged by Myles B. Foster.

Price 2s. each.

TUTORS AND STUDIES.

DR. SPARK'S HANDY BOOK FOR THE ORGAN.

Including complete instructions for the use of Manuals and Pedals, with one hundred and forty examples. Price 7s. 6d., cloth.

HENRY SMART'S ORGAN STUDENT.

A collection of twelve Short and Easy Pieces, intended as First Lessons for the practice of the Organ Obbligato, with Introductory Observations for the use of the student. Price 5s., in cloth.

BEST'S FIRST ORGAN BOOK.

An Elementary and Practical Guide for Students. Price 1s.

CABINET ORGAN AND HARMONIUM.

THE CABINET ORGAN BOOKS.

A selection of Offertories, Voluntaries, Movements, Arrangements, and Original Pieces for the Small Organ, American Organ, or Harmonium.
In Shilling Numbers. *See separate list.*

THE HARMONIUM MUSEUM.

One hundred Pieces, Sacred and Secular, the works of the most celebrated Composers, arranged for the Harmonium by Rudolf Nordmann, preceded by a descriptive notice of the instrument by Henry Smart.
Price 7s. 6d., cloth, gilt.

TWENTY-FIVE SACRED PIECES, ODES, AND HYMN TUNES.

Arranged by Nordmann. Price 1s.

SELECTION OF KENT'S BEST ANTHEMS.

Arranged by Nordmann. Price 1s.

STANDARD PSALM AND HYMN TUNES (200).

Price 1s.

THE HARMONIUM VOLUNTARY BOOKS.

Book 1.—Fifty Short Pieces by Handel, Haydn, Mozart, Beethoven, Mendelssohn, Pergolesi, Bach, &c. Price 6d.

Book 2.—Twenty-seven Secular Pieces by Bellini, Auber, Verdi, Weber, Mozart, Beethoven, Mendelssohn, Handel, &c. Price 6d.

Book 3.—Eighteen Sacred Pieces by Rossini, Mendelssohn, Mozart, Spohr, Handel, &c. Price 6d.

SECULAR READINGS.

Sixteen Pieces by Mozart, Mendelssohn, Moir, Selby, Gadsby, Vincent, and Marshall. Price 6d.

J. W. ELLIOTT'S HANDY BOOK FOR THE HARMONIUM.

Giving complete Instructions for Playing the Instrument, thirty Progressive Studies, a Selection from the Works of the Great Masters, &c., &c. Price 5s.

ELLIOTT'S NEW HARMONIUM TUTOR.

An Elementary Course. Price 1s.

BOOSEY & CO., 295, Regent Street, London, W., and 9, East 17th Street, New York.

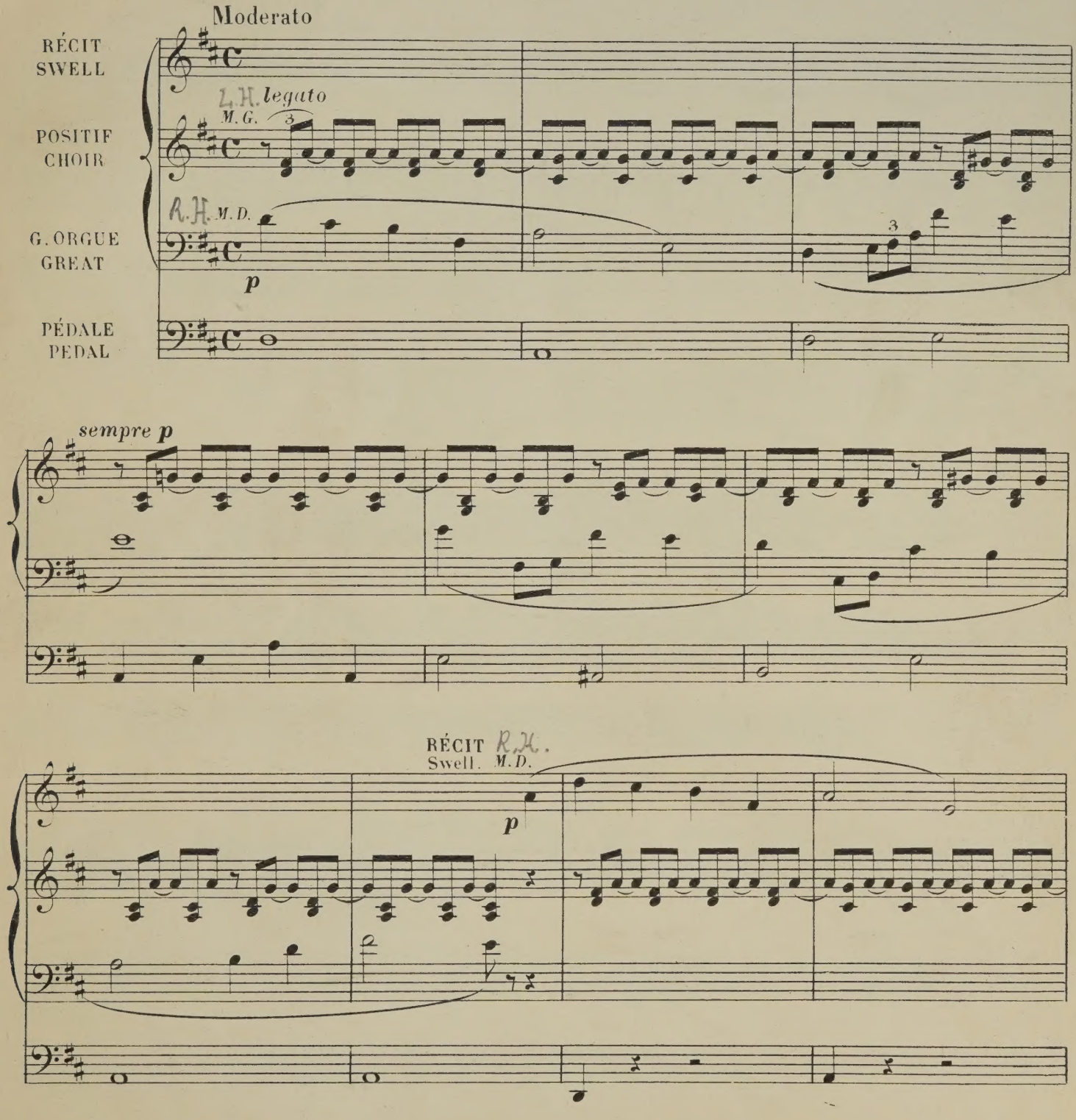
SIMPLE AVEU

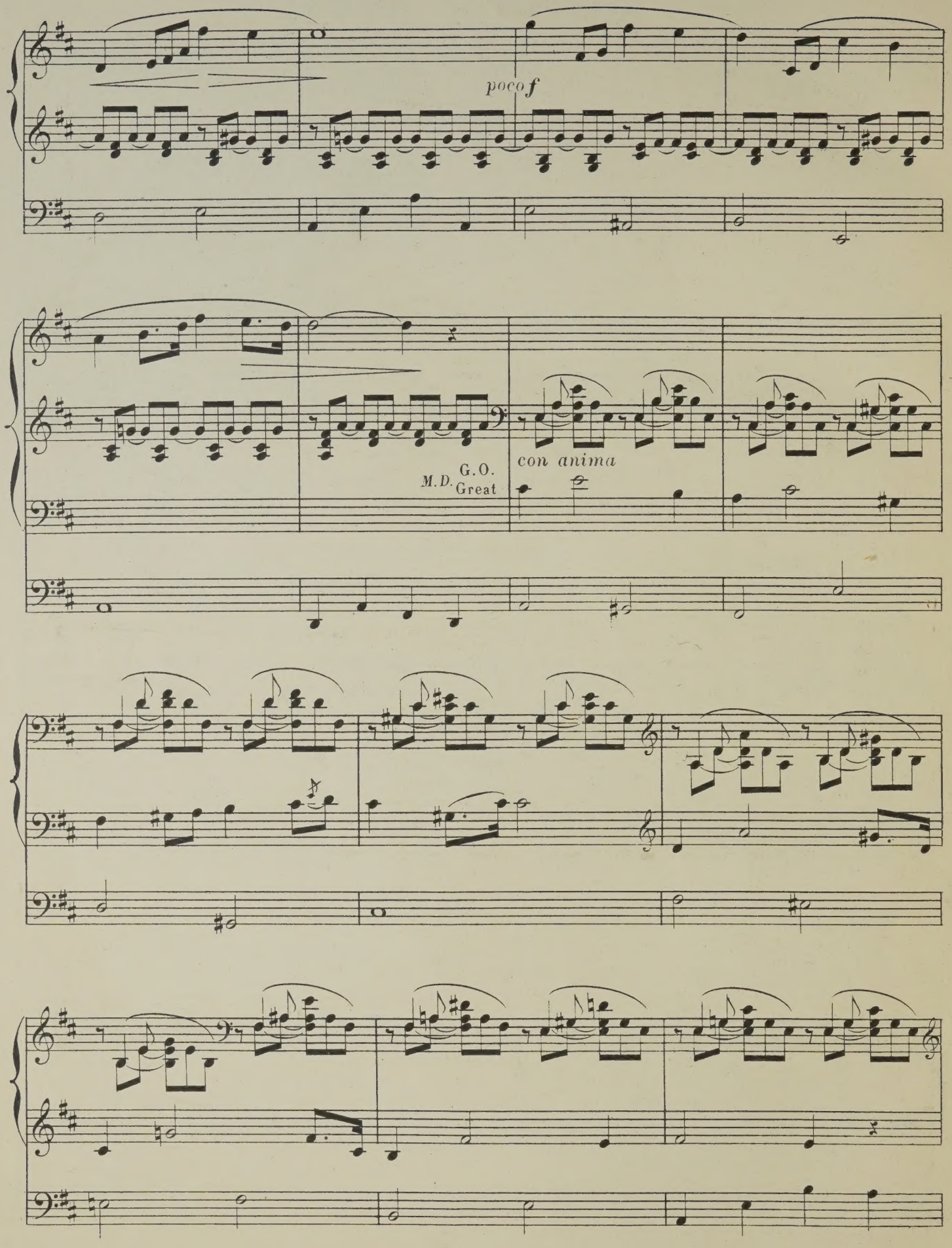
Transcription pour Grand Orgue
par **A. DURAND**

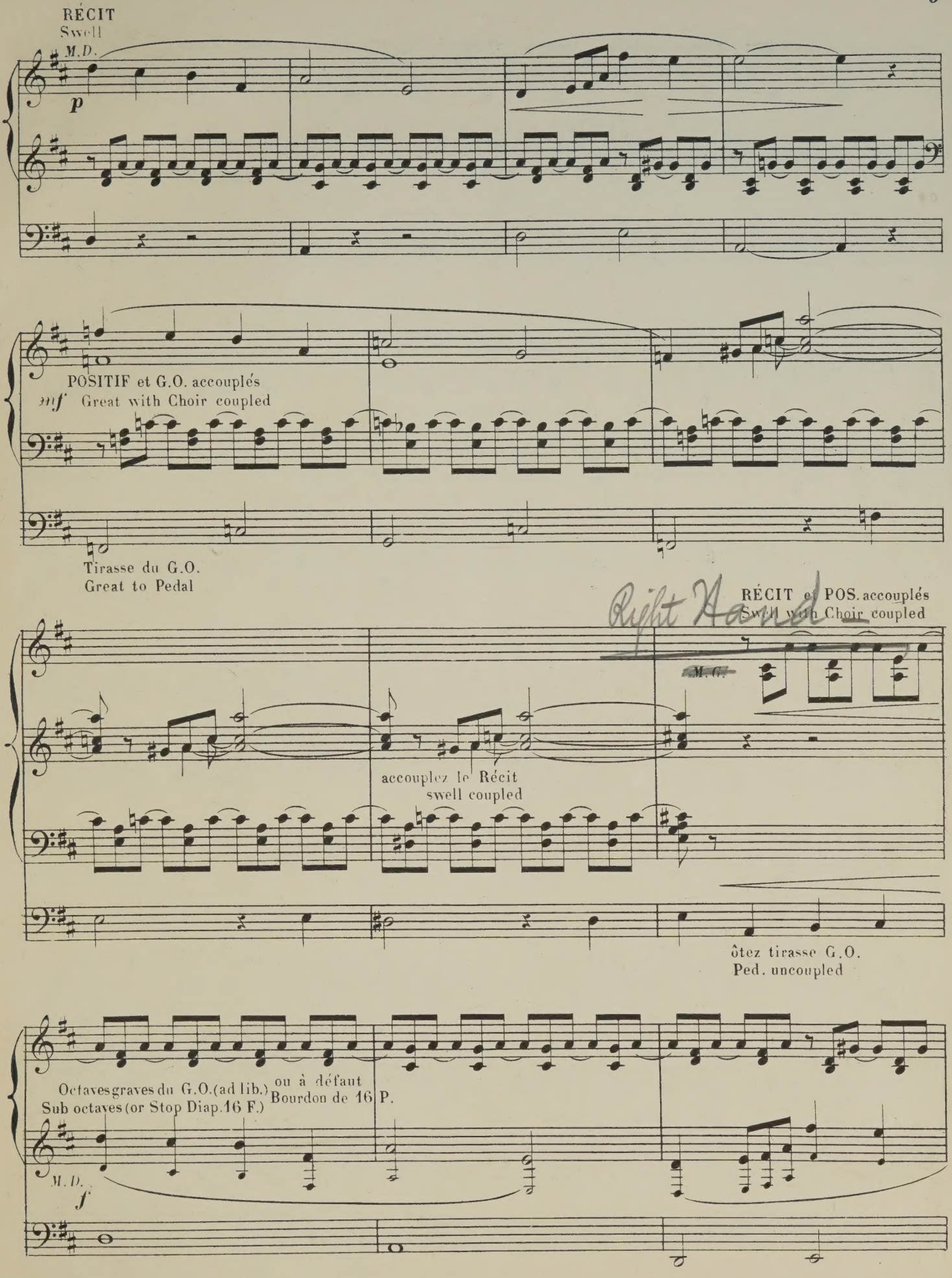
FR. THOMÉ
Op: 25

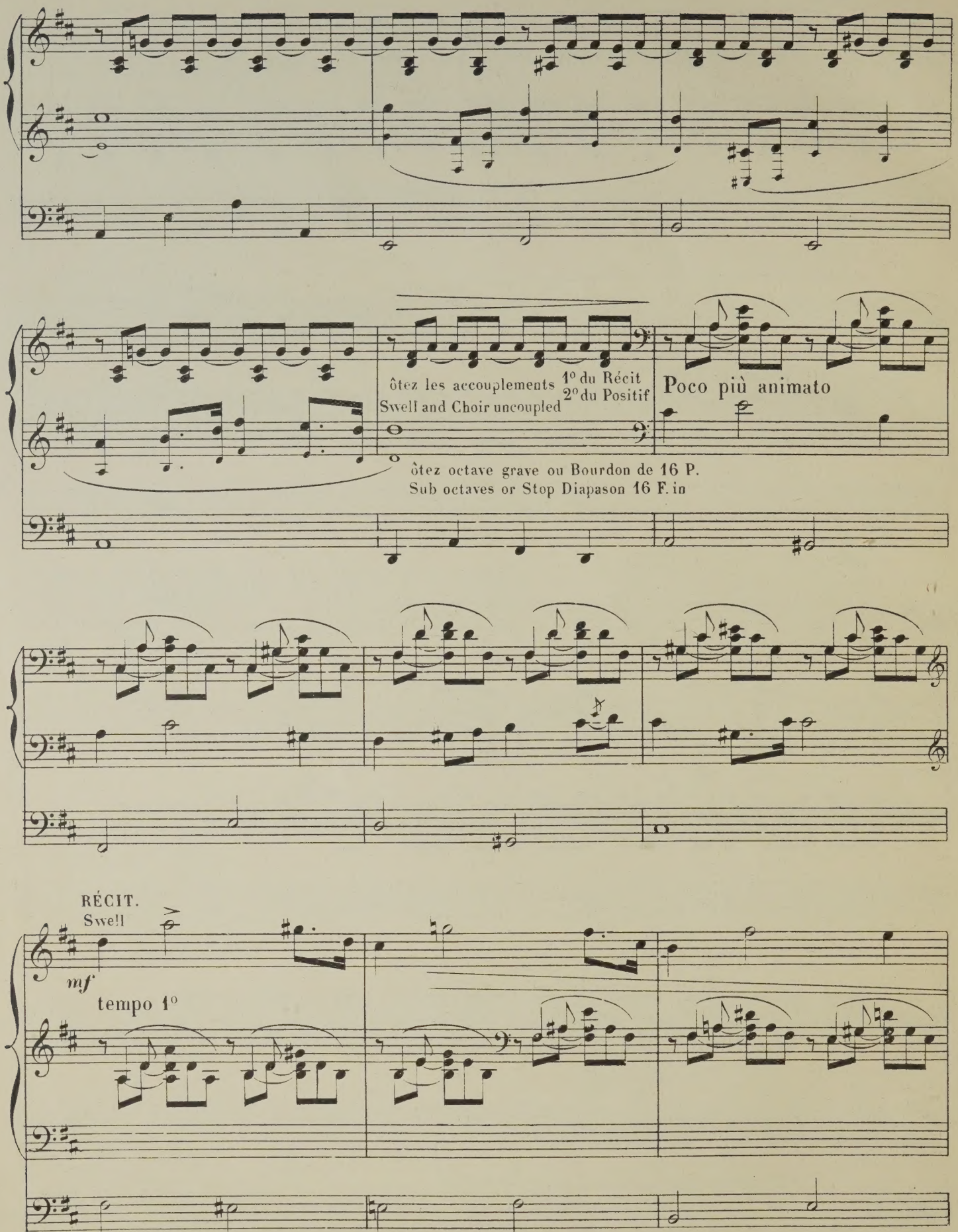
INDICATION DES JEUX:
- RÉCIT Hautbois-Basson Flûte 8 P.
- POSITIF Flûte et Bourdon 8 P.
- G.ORGUE Viole de Gambe 8, Flûte 8 P.
- PÉDALE Soubasse 16 P. Bourdon 8 P.

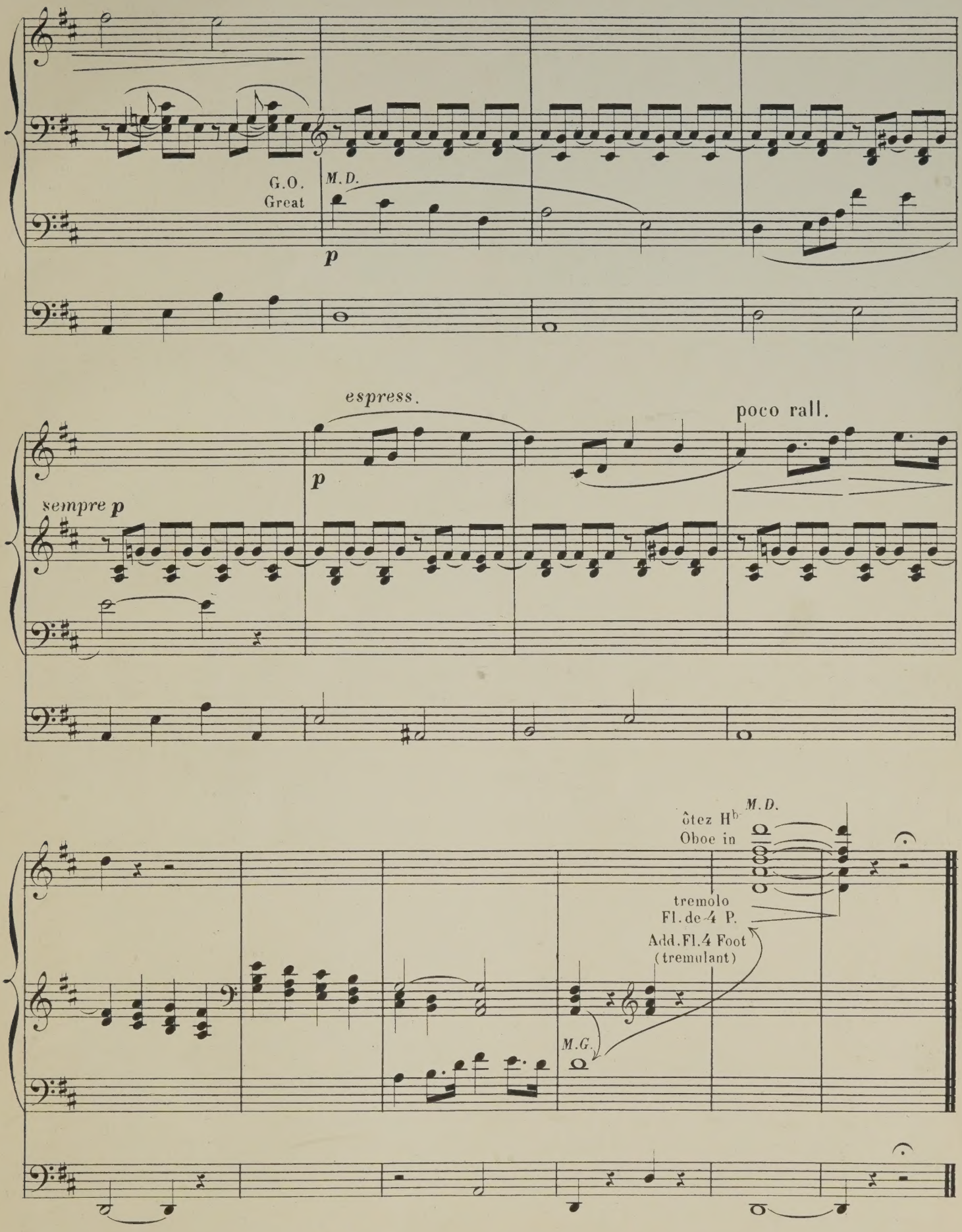
PREPARE:
- SWELL Oboe Flute 8 F^t
- CHOIR Flute and stop diapason 8 Foot
- GREAT Viola di Gamba and Flute 8 F^t
- PEDAL Stop Diapasons 16 and 8 F^t

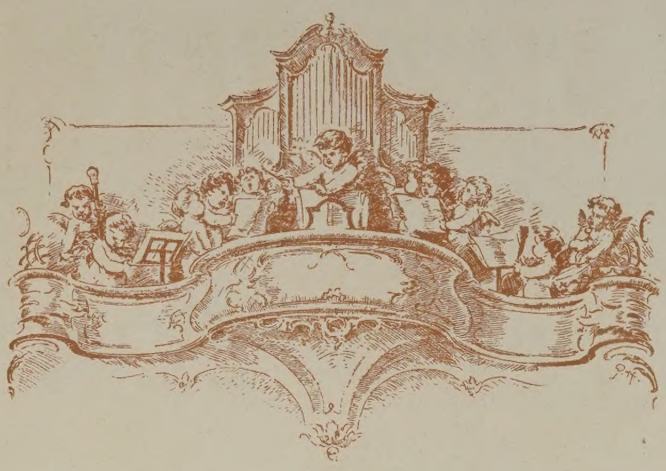



poco f
M.D. G.O. Great
con anima


RÉCIT
Swell
M.D.
p
POSITIF et G.O. accouplés
mf Great with Choir coupled
Tirasse du G.O.
Great to Pedal
RÉCIT et POS. accouplés
Swell with Choir coupled
M.G.
accouplez le Récit
swell coupled
ôtez tirasse G.O.
Ped. uncoupled
Octaves graves du G.O.(ad lib.) ou à défaut
Sub octaves (or Stop Diap.16 F.) Bourdon de 16 P.
M.D.
f


ôtez les accouplements 1° du Récit 2° du Positif
Swell and Choir uncoupled
Poco più animato
ôtez octave grave ou Bourdon de 16 P.
Sub octaves or Stop Diapason 16 F. in
RÉCIT.
Swell
mf
tempo 1°


G.O.
Great
M.D.
p
espress.
p
poco rall.
sempre p
ôtez H^b
Oboe in
M.D.
tremolo
Fl. de 4 P.
Add. Fl. 4 Foot
(tremulant)
M.G.



Arrangements for the Organ by R. Goss-Custard.

27796. *R. Wagner, Walther's Prize song . . . . .*

27797. *P. Tschaikowski, March from la Casse-Noisette*

27798. *S. Stojowski, Melodie, Op. 1, No. 1 . . . . .*

Tous droits d'edition, d'execution publique, de traduction, de reproduction et d'arrangements réservés
Pour tous Pays.

LONDON
SCHOTT & Co
157 & 159 Regent Street.

BRUXELLES
SCHOTT FRÈRES
Montagne de la Cour.

MAYENCE
B. SCHOTT'S SÖHNE
Weihergarten 5

PARIS
EDITIONS SCHOTT
Boul.d Malesherbes 140 Rue d'Anjou

Printed in Germany.

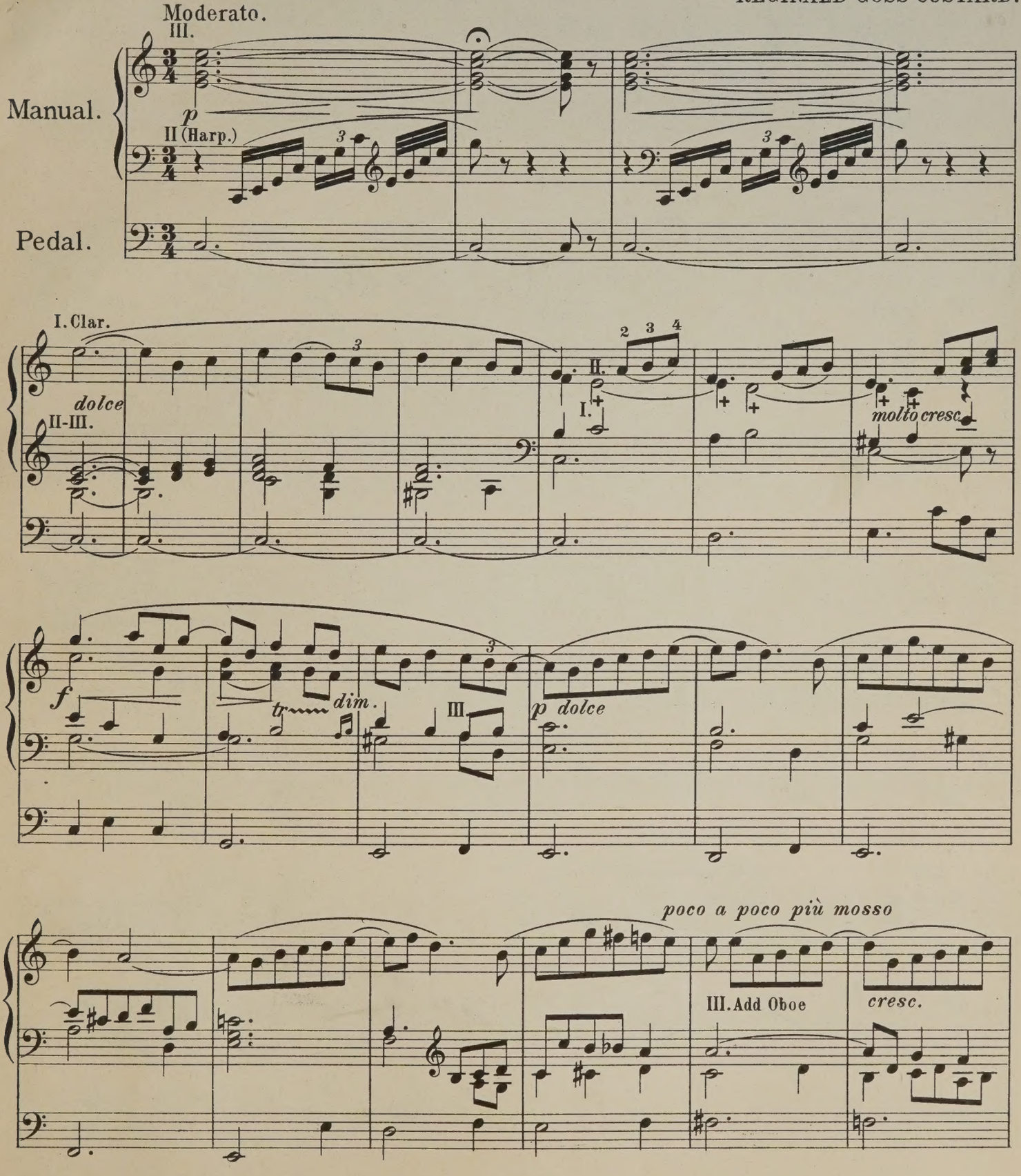
The Mastersingers of Nuremberg

R. Wagner.

III. Soft 8 ft. & 4 ft.
II. Wald Flute 8 ft.
I. Clarionet.
Ped. 16 ft. & 8 ft.

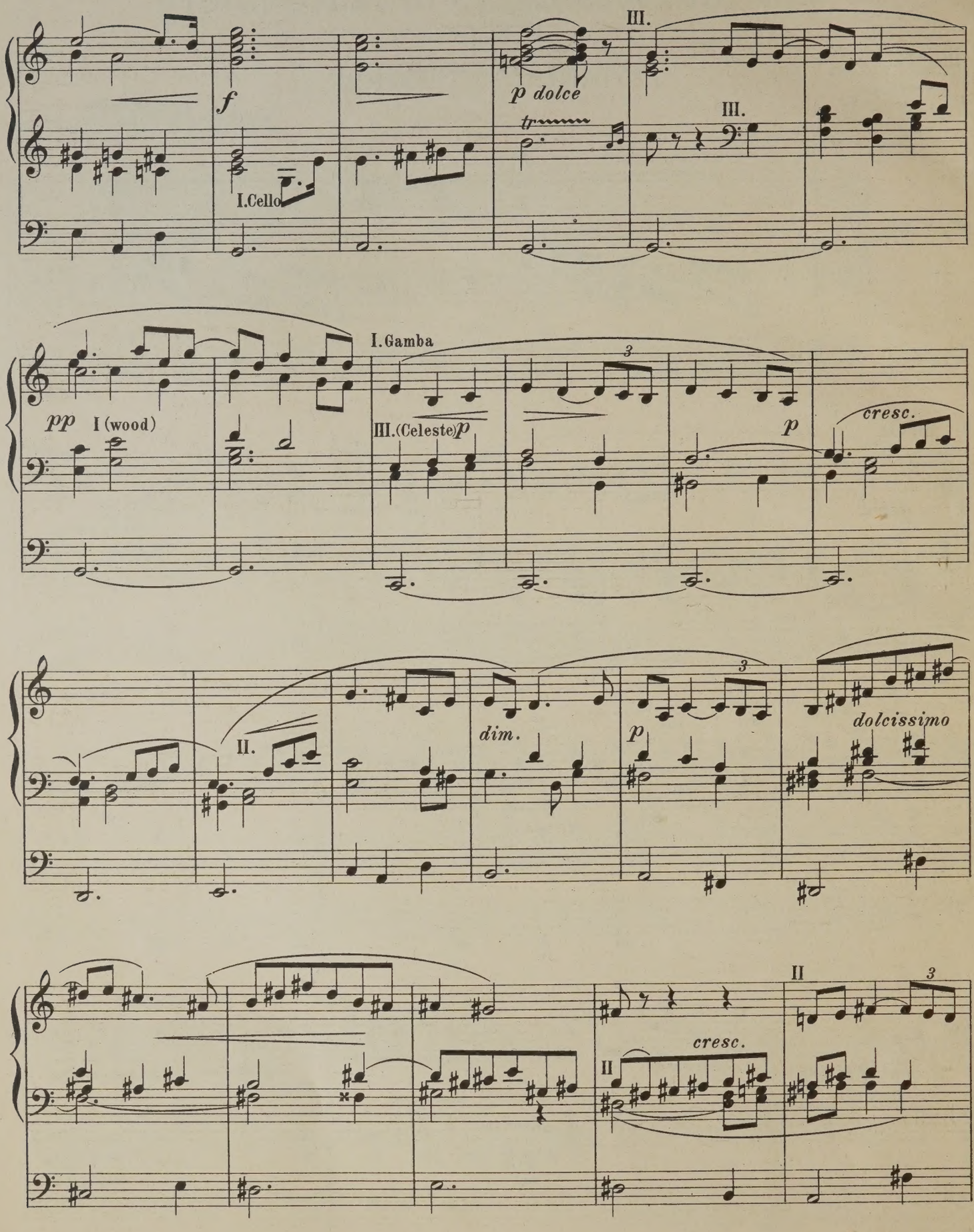
Walther's Preislied.

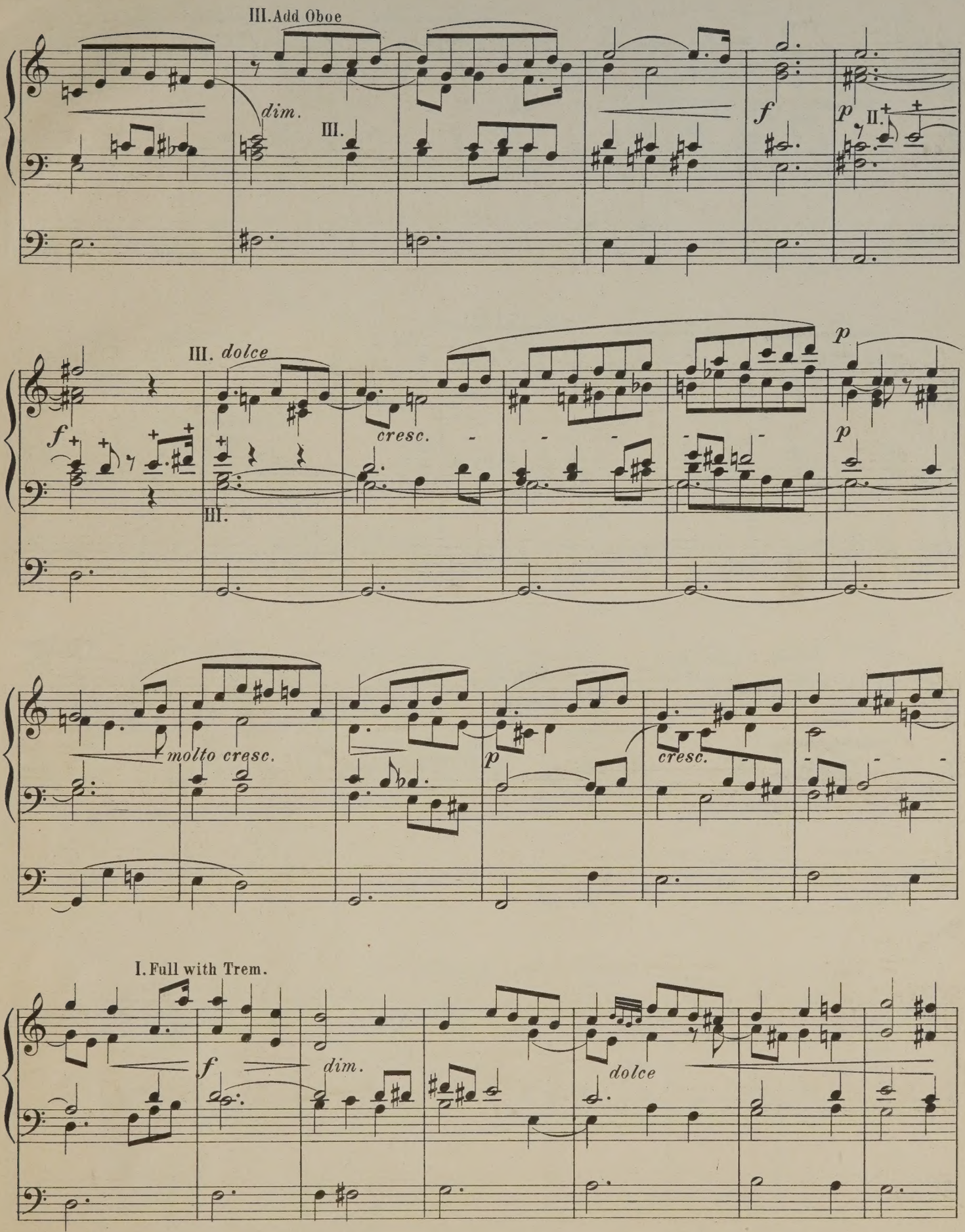
Arranged by
REGINALD GOSS CUSTARD.

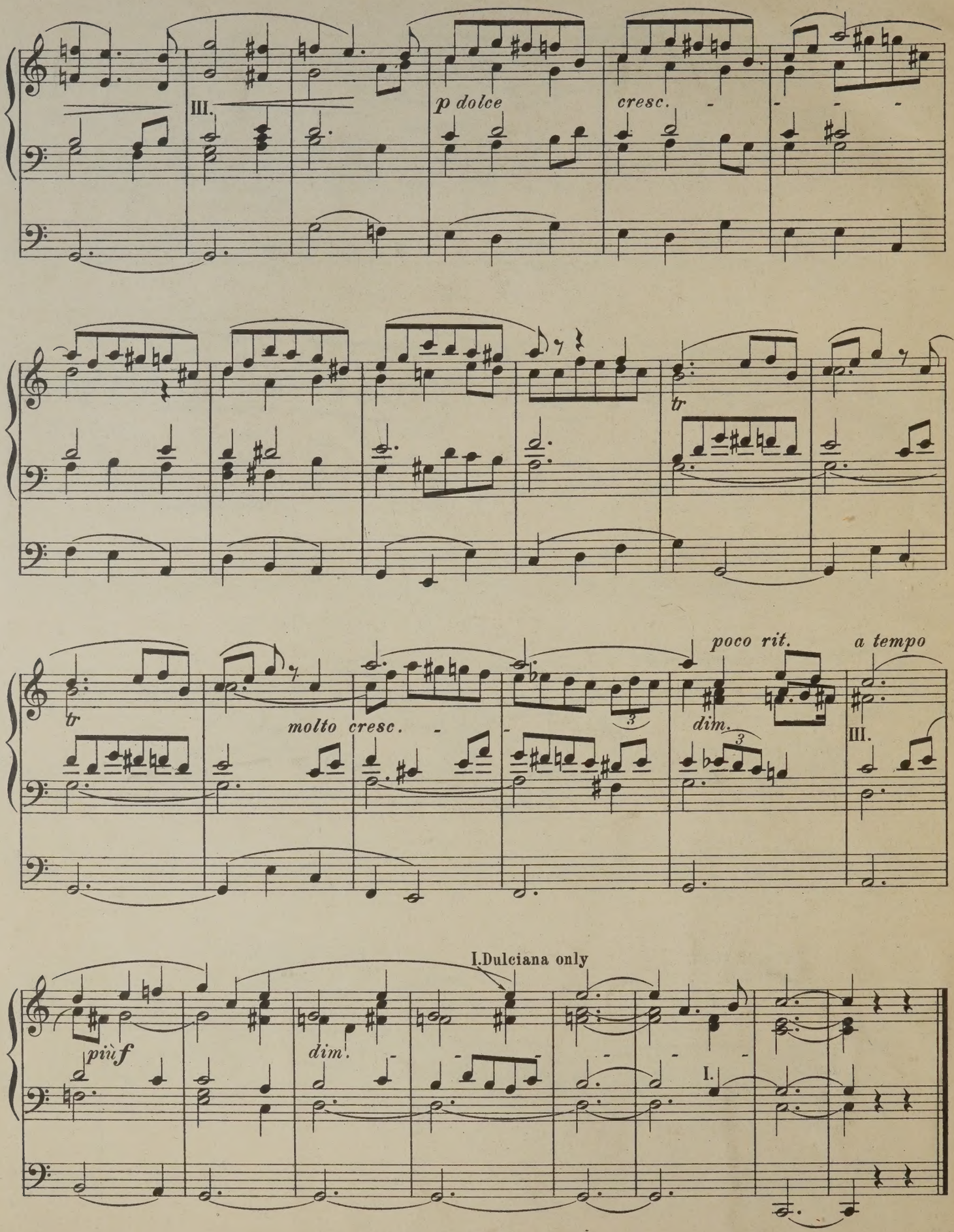


Stich u. Druck von B. Schott's Söhne in Mainz.

27796


III.
f
p dolce
III.
I.Cello
I.Gamba
pp
I (wood)
III.(Celeste)p
3
p
cresc.
II.
dim.
p
3
dolcissimo
II
3
cresc.
II


III. Add Oboe
dim.
III.
f
p
II.
III. dolce
f
cresc.
III.
p
molto cresc.
p
cresc.
I. Full with Trem.
f
dim.
dolce


III.
p dolce
cresc.
tr
tr
molto cresc.
poco rit.
a tempo
dim.
III.
I.Dulciana only
più f
dim.
I.